# MUSIC LYRICS AND COMMERCE

4. EN 2/3: 103-112

sic Lyrics and Commerce, Serial N...

## HEARINGS

BEFORE THE

SUBCOMMITTEE ON
COMMERCE, CONSUMER PROTECTION, AND
COMPETITIVENESS

OF THE

COMMITTEE ON
ENERGY AND COMMERCE
HOUSE OF REPRESENTATIVES

ONE HUNDRED THIRD CONGRESS

SECOND SESSION

FEBRUARY 11 and MAY 5, 1994

**Serial No. 103–112**

Printed for the use of the Committee on Energy and Commerce

DEPARTMENT OF PUBLIC DOCUMENTS
OCT 26 1994
BOSTON PUBLIC LIBRARY
GOVERNMENT DOCUMENTS DEPARTMENT

U.S. GOVERNMENT PRINTING OFFICE

82-668CC WASHINGTON : 1994

For sale by the U.S. Government Printing Office
Superintendent of Documents, Congressional Sales Office, Washington, DC 20402
ISBN 0-16-044889-1

# MUSIC LYRICS AND COMMERCE

4. EN 2/3: 103-112

sic Lyrics and Commerce, Serial N...

RINGS

BEFORE THE

SUBCOMMITTEE ON
COMMERCE, CONSUMER PROTECTION, AND
COMPETITIVENESS

OF THE

COMMITTEE ON
ENERGY AND COMMERCE
HOUSE OF REPRESENTATIVES

ONE HUNDRED THIRD CONGRESS

SECOND SESSION

FEBRUARY 11 and MAY 5, 1994

**Serial No. 103–112**

Printed for the use of the Committee on Energy and Commerce

GOVERNMENT PUBLICATIONS
DEPOSITORY
OCT 26 1994
BOSTON PUBLIC LIBRARY
GOVERNMENT DOCUMENTS DEPARTMENT

U.S. GOVERNMENT PRINTING OFFICE

82-668CC WASHINGTON : 1994

For sale by the U.S. Government Printing Office
Superintendent of Documents, Congressional Sales Office, Washington, DC 20402
ISBN 0-16-044889-1

## COMMITTEE ON ENERGY AND COMMERCE

JOHN D. DINGELL, Michigan, *Chairman*

HENRY A. WAXMAN, California
PHILIP R. SHARP, Indiana
EDWARD J. MARKEY, Massachusetts
AL SWIFT, Washington
CARDISS COLLINS, Illinois
MIKE SYNAR, Oklahoma
W.J. "BILLY" TAUZIN, Louisiana
RON WYDEN, Oregon
RALPH M. HALL, Texas
BILL RICHARDSON, New Mexico
JIM SLATTERY, Kansas
JOHN BRYANT, Texas
RICK BOUCHER, Virginia
JIM COOPER, Tennessee
J. ROY ROWLAND, Georgia
THOMAS J. MANTON, New York
EDOLPHUS TOWNS, New York
GERRY E. STUDDS, Massachusetts
RICHARD H. LEHMAN, California
FRANK PALLONE, JR., New Jersey
CRAIG A. WASHINGTON, Texas
LYNN SCHENK, California
SHERROD BROWN, Ohio
MIKE KREIDLER, Washington
MARJORIE MARGOLIES-MEZVINSKY, Pennsylvania
BLANCHE M. LAMBERT, Arkansas

CARLOS J. MOORHEAD, California
THOMAS J. BLILEY, JR., Virginia
JACK FIELDS, Texas
MICHAEL G. OXLEY, Ohio
MICHAEL BILIRAKIS, Florida
DAN SCHAEFER, Colorado
JOE BARTON, Texas
ALEX McMILLAN, North Carolina
J. DENNIS HASTERT, Illinois
FRED UPTON, Michigan
CLIFF STEARNS, Florida
BILL PAXON, New York
PAUL E. GILLMOR, Ohio
SCOTT KLUG, Wisconsin
GARY A. FRANKS, Connecticut
JAMES C. GREENWOOD, Pennsylvania
MICHAEL D. CRAPO, Idaho

ALAN J. ROTH, *Staff Director and Chief Counsel*
DENNIS B. FITZGIBBONS, *Deputy Staff Director*
MARGARET A. DURBIN, *Minority Chief Counsel and Staff Director*

---

## SUBCOMMITTEE ON COMMERCE, CONSUMER PROTECTION, AND COMPETITIVENESS

CARDISS COLLINS, Illinois, *Chairwoman*

EDOLPHUS TOWNS, New York
JIM SLATTERY, Kansas
J. ROY ROWLAND, Georgia
THOMAS J. MANTON, New York
RICHARD H. LEHMAN, California
FRANK PALLONE, JR., New Jersey
JOHN D. DINGELL, Michigan
(Ex Officio)

CLIFF STEARNS, Florida
ALEX McMILLAN, North Carolina
BILL PAXON, New York
JAMES C. GREENWOOD, Pennsylvania
CARLOS J. MOORHEAD, California
(Ex Officio)

DAVID SCHOOLER, *Staff Director/Chief Counsel*
ANGELA JACKSON, *Counsel*
EDDIE T. ARNOLD, *Special Assistant*
DOUGLAS F. BENNETT, *Minority Counsel*
MARY-MOORE HAMRICK, *Minority Counsel*

# CONTENTS


Page

Hearings held on:
February 11, 1994 ..... 1
May 5, 1994 ..... 73
Testimony of:
Barrow, Andrea, co-host, In The Mix, WNYC TV, New York City ..... 86
Coleman, Marvin J., outreach coordinator, In The Mix, WNYC TV, New York City ..... 76
Cornelius, Don, president, Don Cornelius Productions, Inc., Los Angeles CA ..... 19
Eley, Paris, senior vice president, Motown Records ..... 128
Evans, Fred S., principal, Gaithersburg (MD) High School ..... 141
George, Nelson, journalist ..... 34
Glickson, Melanie, co-host, In The Mix, WNYC TV, New York City ..... 84
Harleston, David, president, Rush Associated Labels ..... 38
Kelley, Robin D.G., professor of history and African American studies, University of Michigan ..... 143
Madison, Joseph E., syndicated talk show host, TPT News, Inc., Washington, DC ..... 24
Riley, Tammy W., artist manager, Flavor Unit Management, Jersey City, NJ ..... 143
Rose, Tricia, assistant professor of history and Africana studies, New York City University ..... 145
Rosen, Hilary, president, Recording Industry Association of America ..... 129
Singleton, Ernie, president, Black Music Division, MCA Records ..... 36
Tucker, C. DeLores, chair, National Political Congress of Black Women ... 4
Waters, Maxine, a Representative in Congress from the State of California ..... 63
Whitaker, Yolanda "Yo Yo", recording artist, East West Records ..... 40
Material submitted for the record by:
Lipsitz, George: Statement ..... 152
Warwick, Dionne: Statement ..... 70

# MUSIC LYRICS AND COMMERCE

**FRIDAY, FEBRUARY 11, 1994**

HOUSE OF REPRESENTATIVES,
COMMITTEE ON ENERGY AND COMMERCE,
SUBCOMMITTEE ON COMMERCE, CONSUMER PROTECTION,
AND COMPETITIVENESS,
*Washington, DC.*

The subcommittee met, pursuant to notice, at 10 a.m., in room 2123, Rayburn House Office Building, Hon. Cardiss Collins (chairwoman) presiding.

Mrs. COLLINS. This hearing of the Energy and Commerce Subcommittee on Commerce, Consumer Protection, and Competitiveness will come to order.

Our first panel today will consist of Dr. C. DeLores Tucker, who is the chair of the National Political Congress of Black Women. We had invited the Reverend Dr. Calvin O. Butts, III, pastor of the Abyssinian Baptist Church, but I understand he will be unable to attend.

We have Mr. Don Cornelius, president of Don Cornelius Productions, Inc., Los Angeles, California; and we believe that Mr. Joseph E. Madison, syndicated talk show host of TPT News, Inc., is on his way.

Won't you come forward, please.

We are going to begin with you, Dr. Tucker. Let me say that the subcommittee operates under a 5-minute rule. I think all of you should be aware of the fact that you are given approximately 5 minutes to give your oral statement, with the full knowledge that your entire statement will be made a part of the record.

Let me say this—prior to that time, we will have our opening statements. The testimony rules are that each panelist is given 5 minutes in which to give an oral statement, which should really be a summary of the full written statement. After that period of time, the question-and-answer session begins. Anything you may not have been able to say on the record at the time of your oral statement may still become a part of the record because some things you might have wanted to say may come out during the question-and-answer period.

Good morning and welcome to today's hearing, which will be the first in a series of hearings on the production, sale and distribution in interstate commerce of music which contains sexually explicit, violent and misogynistic lyrics. I am not here to legislate morality, but I do believe that this series of hearings will raise the moral consciousness of the country.

Parents and others have been questioning music lyrics for ages. In fact, when I was 7 or 8 years old, I remember my grandmother calling me an infidel because I was singing the lyrics of a Bessie Smith song called "In the Dark." I didn't have any idea what those lyrics meant, but I happened to have liked the music, so I was singing it.

During the 1950's, I remember a song called "Work with Me, Annie", by Hank Ballard and the Midnighters, which was changed to "Dance With Me, Annie", because the title was considered too suggestive.

And of course, who can forget "Louie, Louie", banned because of its alleged vulgarity.

Now, things are more serious. Rock and gangsta rap lyrics are facing increasing scrutiny as concerned people and young people themselves question the extent to which a whole generation of children are being exposed to music that degrades women and promotes violence and other antisocial behavior.

Some women are concerned about the extent to which the artists' rights under the First Amendment are affecting their rights not to be sexually harassed. In fact, the National Political Congress of Black Women, Inc., requested these hearings.

Legislation to curtail the accessibility that minors have to music with so-called "obscene or erotic lyrics" has been introduced in over 20 States. In 1987, the State of California brought the first "pornography rock" case when a parent complained to authorities that her 14-year-old daughter gave her 11-year-old son a copy of the Dead Kennedy's album that contained graphic depictions of various sexual acts.

More recently, 2 Live Crew's album was the first recording declared obscene by a U.S. District Court. This was later overturned by the Court of Appeals. It is my understanding that some of today's recording artists such as Flava Flav, Tupac Shakur and Snoop Doggy Dogg have found themselves in legal trouble for engaging in the behavior about which they sing.

Many of you here probably remember the Senate Commerce Committee's 1985 hearings on rock music lyrics. Frank Zappa, Dee Snider of Twisted Sister, and John Denver testified. Those hearings brought unprecedented attention to and documented the morally offensive, sexually explicit and satanic lyrics of rock music.

Today, we will explore the morally offensive, sexually explicit, violent and misogynist lyrics of gangsta rap. Parents, teenagers and other concerned citizens are outraged about the references to women—particularly Afro-American women—in profane, derogatory and foul language. They are concerned about the gratuitous violence—which typically shows people as perpetrators of violence against women and others. They are concerned about the sexually explicit and graphic language.

The National Political Congress of Black Women, Inc. and others have picketed local retailers and gathered signatures for petitions to be submitted to the recording companies. Some radio and television stations have decided not to play this music and some retailers will not sell these recordings to minors.

People are complaining, yet no one in the industry seems to be listening and taking the complaints seriously.

Congress is listening.

Make no mistake, hip hop and rap are very important forms of music. We can't forget that this music has given a voice to a large number of young people. It has greatly increased the number of young Americans working in the recording industry. Hip hop and rap music generally are not the focus today. At issue today is that subcategory of rap called gangsta rap.

No one is arguing that recording artists should not express their views concerning the world around them. However, when an endless stream of negative images reaches your children, there is a serious problem.

It has been reported that some artists find it necessary to resort to vulgarity and sexually explicit lyrics in order to obtain contracts with recording companies. When positive rappers cannot get recording contracts unless they become gangsta rappers, there is a very serious problem.

When there is more emphasis on making money from negative, degrading and demeaning images than presenting the positive messages that rappers want to send, there is, again, a serious problem.

As a response to the 1985 rock lyrics controversy, the recording companies started voluntarily labeling some of the explicit recordings. This was an important, commendable step. Yet, I cannot help but point out the fact that 9 years after Senate hearings, policymakers are being forced to revisit the issue of negative lyrics because citizens are incensed, and it is clear that more needs to be done.

While we must ensure that all citizens are free to exercise their First Amendment rights, we must also remember that the government has legitimate interests in protecting its youngest citizens. Policymakers take this responsibility very seriously. Currently, Congress has been investigating the access that children have to television violence and video game violence. Many States prohibit the sale of pornographic magazines to children and the Federal Communications Commission can require that television and radio programs that contain indecent speech be regulated for broadcast during hours when children are unlikely to be listening to the medium.

I invite the recording industry to enter into a dialogue with this subcommittee and other citizens about voluntary measures that can be taken to ensure that both First Amendment rights are protected and children are protected from music that may not be appropriate for certain age groups. I encourage the industry to exercise greater responsibility in this area.

In future hearings, the subcommittee will investigate the effects of negative music lyrics on children and the views of the retailers and broadcasters that disseminate this music. The subcommittee will also hear testimony from the young people that listen to this music. I am so committed to hearing from the young people, that I have invited students from local high schools to attend this hearing. I have a teen adviser sitting right behind me, giving me feedback on the issues surrounding this debate. His name is Thaddeus E. Arnold.

I applaud the concerned citizens here today for bringing this issue to national attention, and I commend them for having the

foresight to see the continuous flow of demeaning negative images distributed to young people as a problem worthy of attack.

I want to assure the industry that the purpose of these hearings is not to bash the recording industry. As many of you know, I introduced and successfully moved the Audio Home Recording Act, which became law last Congress. I will continue to support the industry when it is warranted, but I must also speak out about the industry when that too is warranted.

[The prepared statement of Hon. Cliff Stearns follows:]

STATEMENT OF HON. CLIFF STEARNS

Thank you, Madam Chairwoman. I commend you for holding this hearing. Like many others here today, I am deeply troubled by the music lyrics which all too often seem to advocate violence and sexual abuse.

I have a strong and abiding faith in the Constitution of the United States, and I believe deeply in the First Amendment. But as Oliver Wendell Holmes said 70 years ago, "The most stringent protection of free speech would not protect a man falsely shouting 'fire' in a crowded theater thereby causing panic."

As I read lyrics from many popular songs and see the violence and perversion in much of our society today, I can't help but wonder if the words and images in the popular media aren't contributing to the moral erosion of our communities.

I had the opportunity yesterday to visit with representatives of the recording industry, most of whom are here today. They told me that because the lyrics in much of today's "gangsta rap" reflect the realities of the inner city, blaming the rappers and producers is like shooting the messenger while ignoring the message. But music, as we all know, is a powerful medium, and when used to advocate the degradation of women or the murder of police officers, those who write and produce such music must acknowledge that the medium, to some degree, becomes the message.

Madam Chairwoman, I do not know what we in Congress can do to address this problem. In Florida, we have actively sought to prosecute those who distribute obscene music, just as we have with those who distribute pornography to our youth. The courts overturned the verdict in the "2 Live Crew" obscenity case, yet many feel something must be done to stop the production of violent, misogynistic material, and they feel this way whether it's music or film or printed material.

Artists must have the right to produce freely and without fear of censorship. But we as a people must also have the right to protect ourselves and our children from material that is obscene, brutal, and nihilistic. Perhaps we can begin a dialogue today to help us produce a solution to this seemingly intractable problem. I hope so, and I look forward to hearing from our witnesses.

Thank you, Madam Chairwoman.

Mrs. COLLINS. I want to thank all of the witnesses who are appearing, and I look forward to hearing your testimony today.

We will now begin with you, Dr. Tucker.

## STATEMENTS OF C. DeLORES TUCKER, CHAIR, NATIONAL POLITICAL CONGRESS OF BLACK WOMEN; DON CORNELIUS, PRESIDENT, DON CORNELIUS PRODUCTIONS; AND JOSEPH E. MADISON, SYNDICATED TALK SHOW HOST, TPT NEWS

Ms. TUCKER. Thank you very much.

The Honorable Cardiss Collins and members of the Subcommittee on Commerce Consumer Protection and Competitiveness, I thank you for the opportunity to testify and to raise my concerns for the welfare of the young people of this Nation. I speak as the chair of the National Political Congress of Black Women, a nonprofit, nonpartisan organization for the political and economic empowerment of African-American women and their families.

As I prayerfully prepared my testimony for this important congressional hearing, which was courageously convened by Congresswoman Cardiss Collins, I was consumed by a penetrating thought.

The thought was this. If Dr. Martin Luther King, Jr., the moral leader and conscience of this Nation, were alive today he would be leading a nationwide crusade to restore the deteriorating moral values of this Nation.

Again, it would be Dr. King who would be marching and demonstrating against the glamorization of violence and its corrupting influence, which has now become a part of our culture in the name of freedom. This freedom, freedom from responsibility and accountability, is not the kind of freedom that Dr. King, Medgar Evers, John Lewis, James Farmer, Rosa Parks and so many others risked their lives for.

Indeed, Dr. King would be deeply saddened by those in our community who abuse and misuse the freedom of speech by dehumanizing, demeaning and degrading our own women. Dr. King would take offense to have African Americans who for decades fought against stereotypical "Amos and Andy" and "Aunt Jemima" images, now be the subject of public disrespect as a result of the messages heralded by gangsta rap.

So, Congresswoman Collins and members of this congressional subcommittee, I come to you in the spirit of Dr. King and on behalf of millions of African American women, women who should not be seen as objects of disdain, but rather as grandmothers, mothers, sisters, aunts and daughters who demand respect and who demand that the human decency and dignity that is defended and protected for other members of American society should not be so freely compromised in our case.

Yes, images that degrade our dignity and insult our children and families concern us too, as any other self-respecting member of society. Even if it comes out of our own mouths, the gangsta rap and misogynist lyrics that glorify violence and denigrate women is nothing more than pornographic smut. And with the release of Snoop Doggy Dogg's debut album, "Doggystyle", that includes the graphic artwork that is in the room here today that is sold with it.

Because this pornographic smut is in the hands of our children, it coerces, influences, encourages and motivates our youth to commit violent behavior, to use drugs and abuse women through demeaning sex acts. The reality of the 1990s is that the greatest fear in the African American community does not come from earthquake, floods or fires, but from violence, the kind of violence that has already transformed our communities and schools into war zones where children are dodging bullets, instead of balls, and planning their own funerals.

This explains why so many of our children are out of control and why we have more black males in jail than we have in college. As an illustration of this, let me share with you excerpts from a letter that I received from a prisoner in Lorton, Virginia.

He said, "Rappers make it sound so good and look so real that I would drink and smoke drugs just like on the video, thinking that was the only way that I could be somebody. My hood girls became ho's and bitches. What is so bad is, they accepted it, and you know why? Because they put themselves in the video, too, and the guns, money, cars, drugs and men became reality. But look where this kind of thinking has gotten me—facing 25 years to life in jail."

Enough is enough. I am here today to put the Nation on notice that the proliferation of violence and unacceptable sexual messages in our youth's music is due in large part to the avarice of the record industry. The record industry is now demanding in many of their contracts that these messages of degradation be in the music of the artist. The record industry is out of control.

Something must be done to stop the financing and promoting of this cultural plague that is infecting the minds of our most valuable asset, our children. I am saying that principle must come before profit.

For 400 years, profit came before principle as African Americans bore the brunt of slave-masters' degradation. But even through the middle passage and the brutality of slavery the spirit of African American families was not broken—our sense of humanity and morality remained intact.

Today, however, our morality, which has been our last vestige of strength, is being threatened. Lyrics out of the mouths of our own children display no respect for African American women, and as such, the souls of our sisters are being destroyed, and so, too, their progeny.

Others want to argue about the First Amendment right to free speech. They further argue these artists should be allowed to speak about their reality and the degrading conditions of the ghetto. As Terri Rossi of *Billboard Magazine* observed in her article in that magazine, that would allow to us pound defeat into America's psyche and meanwhile do nothing to alleviate the degrading conditions.

As I see it, there are three things that prevent gangsta rap from being a freedom of speech issue. Number one, it is obscene; number two, it is obscene; and number three, it is obscene. In my view, it was never intended by the Founding Fathers of this Nation that First Amendment rights be for the protection of obscenities. Consistent with this, in 1992, the Canadian Supreme Court ruled that it was more important to ban speech that is dehumanizing to women than to protect free speech.

Obscenity has long been an exception to free speech. If the filth that is depicted in the cartoon displayed in front of you is not obscene, then I submit that nothing is obscene.

I am personally aware of one little girl, a fifth grader at St. Augustine's Catholic school here in Washington, DC., who walked into a record store and purchased the Snoop Doggy Dogg CD which contains the pornographic artwork displayed before you on the easel. In fact, her principal is here in the audience. It is appalling that a child can walk into a record store and purchase this kind of smut, which includes an 800 number that can be called 24 hours a day for ordering Snoop Doggy Dogg pornographic merchandise.

No one—I say it again, no one has the right to poison our children's minds and poison their values. That is why NPCBW and our supporters, which number 8 million people from all the organizations it is endorses, will continue to demonstrate and do whatever is necessary to prevent this cultural garbage from being sold to our children.

In closing, I wish to quote from an extraordinary and historic editorial published by Billboard Magazine, a whole page. This is

the Bible of the industry. It said this: "No one form of popular music is important enough to justify or excuse racism, sexual bigotry and the endorsement of sociopathic violence. Such leads to the death of the conscience, corruption of the spirit, and will ultimately destroy the individual and the community."

Finally, no one and no industry should be allowed to continue this social and psychological genocide of the women and the young minds of this Nation. So I say to you again, the record industry is out of control. And if it has to be regulated, so be it.

Thank you very much.

Mrs. COLLINS. Your time has expired. We are having trouble with the lights up here. We are going to use this clock, so when the bell goes off it means the time has expired. Of course, you may finish your sentence or thought but we want to be fair to everyone.

[Testimony resumes on p. 19.]

[The attachments to the prepared statement of Ms. Tucker follow:]

NATIONAL POLITICAL CONGRESS OF BLACK WOMEN, INC.
600 New Hampshire Avenue, N.W. • Suite 1125 • Washington, D.C. 20037 • (202) 338-0800 • Fax (202) 625-0499

## NATIONAL POLITICAL CONGRESS OF BLACK WOMEN
## ENTERTAINMENT COMMISSION
## WAGES WAR ON GANGSTER LYRICS AND MISOGYNY IN RAP
## IS ANYBODY LISTENING? ... YOUR CHILDREN ARE!!!

NATIONAL OFFICERS:

CHAIR
*Hon. C. Delores Tucker*

CHAIR EMERITUS
*Hon. Shirley Chisholm*

FIRST VICE CHAIR
*Rev. Willie Barrow*

SECOND VICE CHAIR
*Deborah Lewis*

THIRD VICE CHAIR
*Nicole McPherson*

RECORDING SECRETARY
*Rev. Dorothy J. Josey*

ASSISTANT SECRETARY
*Tahiya R. Nyahuma*

TREASURER
*Rev. Gloria E. Miller*

GENERAL COUNSEL
*Maxine Bethel Cade, Esq.*

BOARD OF DIRECTORS
*Glinda Anderson*
*Kimberly Bell*
*Cynthia Booth*
*Vivian Caver*
*Cynthia Downs*
*Geraldine R. Eure, Esq.*
*Queen Gladden*
*Donzella James*
*Trish Morris-Yambo*
*Hazel Obey*
*Gwendolyn Patton*
*Johnnie Rice*
*Annette Rainwater*
*Barbara W. Skinner*
*Hon. Mable Thomas*
*Yvette E. Thomas, Esq.*
*Onah Weldon*
*Jerlene Worthy*

**So if you at a show in the front row**
**I'm a call you a bitch or a dirty-ass ho**
**You probably get mad like bitch is supposed to ...**
**... So what about the bitch who got shot?**
**F___ her**
**You think I give a damn about a bitch ...**
"Straight Outta Compton," N.W.A.

**Bitch ..... I just wanna f___ you and cut**
**Treat ya like a trammpy slut.**
"Hoes," Too Short

**Her body's beautiful so I'm thinkin' rape**
**Shouldn't have had her curtains open so that's her fate ...**
**Slit her throat and watched her shake**
"Mind of a Lunatic" The Geto Boys

**Cause we're like the outlaws stridin' while suckers are hidin'.. Jump behind the bush when you see me drivin' by! Hanging out the window with my magnum taking out some putos. Acting kind of loco, I'm just another local kid From the street getting paid for my vocals.**
"How I Could Just Kill A Man" Cypress Hill

CO-CHAIRS

Melba Moore
Internationally Acclaimed Artist

Dionne Warwick
Internationally Acclaimed Artist

Terri Rossi
Entertainment Industry Executive

JOIN THE CRUSADE TO REBUILD A WHOLESOME AND LIFE NURTURING FOUNDATION TO OUR COMMUNITIES, TO ENSURE THE INTEGRITY, DIGNITY AND BEAUTY OF OUR GREAT AFRICAN HERITAGE.

4TH STORY of Level 1 printed in FULL format.

Broadcasting Copyright (c) 1988 Information Access Company;
Copyright (c) Broadcasting 1985

Video - Sam Good

September 23, 1985

SECTION: Vol. 109; Pg. 28

LENGTH: 1830 words

BODY

Congress all shook up over rock lyrics

Senate committee examines call by Parents Music Resource Center for warning labels on records with objectionable lyrics; musicians and record industry testify tha t

would violate First Amendment rights; some senators say there will be no legislation on matter, bu t

Hollings says there should be if all else fails

It looked more like a media event than a congressional hearing as members of the public and the print and electronic press crammed into a Senate Commerce Committee room last week to hear musicians Frank Zappa, Dee Snider of Twisted Sister and John Denver discuss so-called pronographic rock lyrics. The musicians defended their right to "artistic freedom' and raised objections to proposals by parent groups for warning labels on records with lyrics containing "explicit sexual language, profanity, violence, the occult and the glorificattion of drugs and alcohol.'

The issue was of keen interest to members of the Senate Commerce Committee who convened the hearing to air complaints of the Parents Music Resource Center, a group of influential Washington women (Pam Howar; Susan Baker, wife of Treasury Secretary James Baker; Tipper Gore, wife of Commerce Committee member Albert Gore [D-Tenn.], and Sally Nevius). PMRC wants warning labels on records that are apt to offend and "lyrics for labeled music products . . . provided to the consumers in some form before purchase.' The group has asked the recording industry to "appoint a one-time panel to recommend a uniform set of criteria which could serve as a policy guide for the individual compaines.' Baker told the Senate panel that PMRC will ask MTV to label videos and to cluster the "harmless, safe videos for when young children are viewing.'

PMRC is not seeking legislation; it only wants to "educate and inform parents about this alarming new trend as well as to ask the industry to exercise self-restraint,' Baker testified. Senate Commerce Committee Chairman John Danforth said that the hearing had not been called to "promote any legislation.' He said there was "zero' chance that a bill addressing the matter would pass. "We're here simply to provide a forum for airing the issue. There is a concern that the public should be aware of the existence of this kind of music.'

But Senator Ernest Hollings (D-S.C.), ranking minority member on the Commerce Committee, held another view. "I tell you it is outrageous; we've got to do

LEXIS·NEXIS LEXIS·NEXIS LEXIS·NEXIS
Services of Mead Data Central, Inc.

something about it,' Hollings said. And, he said, he was going to ask the best constitutional minds if there isn't some way to legislate. Hollings later noted that the "First Amendment absolution does not pertain to broadcasters.'

Senator James Exon (D-Neb.) warned he might "join others in supporting regulation unless performers see fit to clean up their act.' But in the same breath, Exon questioned the purpose of the hearing. "I wonder, if we're not talking about federal regulation or legislation, what is the reason for these hearings? Why are these media events scheduled if we're not being asked to do anything about it?'

Senator Gore, present at the hearing, said: "The proposals made do not involve the government. What they [the PMRC] are asking for, is the music industry to show some self-restaurant and come up with a voluntary guide system for parents. This kind of material is really very different from material that caused controversy in past generations.'

Sharing Gore's concern about the lyrics was Senator Paula Hawkins (R-Fla.), chairman of the Senate Subcommittee on Children, Family, Drugs and Alcoholism, who also testified. Hawkins played two rock videos (Twisted Sister's "Not Going To Take It' and Van Halen's "Hot for Teacher') and presented examples of what she considered to be obscene rock album covers.

Zappa's presence generated a lively discussion. "The PMRC proposal is an ill-conceived piece of nonsense which fails to deliver any real benefits to children, infringes the civil liberties of people who are not children and promises to keep the courts busy for years,' Zappa said. The PMRC demands are the equivalent of "treating dandruff by decapitation,' he added. "No one has forced Mrs. Baker or Mrs. Gore to bring Prince or Sheena Easton into their homes.'

Taken as a whole, Zappa continued, "the complete list of PMRC demands reads like an instruction manual for some sinister kind of "toilet training program' to housebreak all composers and performers because of the lyrics of a few. Ladies, how dare you.' He also charged the PMRC with confusing the issue by comparing song lyrics, videos, radio broadcasting, record packaging and live performances. "These are all different mediums, and the people who work in them have the right to conduct their business without trade-restraining legislation, whipped up like an instant pudding by the wives of Big Brother.'

Zappa provoked a sartorial response. "I found your statement to be "boorish, insensitive, insulting . . . You have destroyed any credibility with this body,' Senator Slade Gorton (R-Wash.) told Zappa.

Zappa did, however, favor placing a copy of the lyrics in albums, as long as "there's a way to pay for it.' He suggested that the government print the sheets "to make sure consumers have the information.' He remained staunchly opposed to warning labels.

But the PMRC maintained that parents need to know what is on the records. "Today, parents have no way of knowing the content of the music products their children are buying,' Baker said. "While some album covers are sexually explicit or depict violence, many others give no clue as to the contents.' For example, she said that "Jungle Love,' a hit song, is on an album that also

LEXIS·NEXIS LEXIS·NEXIS LEXIS·NEXIS
Services of Mead Data Central, Inc.

contains a song, "If The Kid Can't Make You Come, Nobody Can.'

Further examples of explicit lyrics were presented by PMRC consultant Jeff Ling. He cited a Prince song about incest: "I was only 16, but I guess that's no excuse. My sister was 32, lovely and loose. My sister never made love to anyone but me. Incest is everything it's said to be.' Long also mentioned a song by Twisted Sister, "Under the Blade.' "Your hands are tied, your legs are strapped, you're going under the blade.'

But the center's interpretation of that song did not sit well with Twisted Sister's Snider. He charged the group with "character assassination' and spreading misinformation. Snider said that Mrs. Gore characterized the song as sado-masochistic. But in fact, he said, the song is about having surgery. Moreover, he pointed out that all Twisted Sister albums contain a copy of the lyrics in the record sleeves. Furthermore, Snider rejected the claim that the group's song, "Not Going To Take It,' is violent. "I am very pleased to note that the United Way is using a portion of the video on a segment on the changing American family,' he said.

Snider told the senators he does not favor exposure of children to some lyrics. But, he said, it is "my job as a parent to monitor what my children see and hear; no authority has the right to make these judgments.' He maintained that looking at the cover and titles of the songs should "cover all the bases.' Snider was grilled by Senator Gore. "What does the name of your fan club, SMFFTS stand for?' the senator asked. "Sick mother fucking fans of Twisted Sister,' Snider said. "Is that a Christian club.' Gore asked Snider, who earlier called himself a Christian. "I don't know what Christianity has to do with profanity,' Snider replied.

"I strongly oppose censorship of any kind,' Denver said. Like Snider and Zappa, Denver was opposed to putting warning labels on records. "I am opposed to a rating system, voluntary or otherwise,' he said. Instead, Denver advocated self-restraint within the broadcast and recording industries. He noted there is always going to be misinterpretation of lyrics. He said his song, "Rocky Mountain High,' was banned on many radio stations because it was incorrectly viewed as being about drugs.

"I'd like to acknowledge the PMRC for bringing this to our attention,' Denver said. But he felt the issue should be dealt with by parents' "exercising influence over their children.' But Danforth disagreed with Denver's charge of censorship. "The point of the proposal is not less information; no one is trying to prevent rock stars from publishing what they want. What the mothers are saying is they don't have sufficient information. They don't want censorship,' the Commerce Committee chairman said.

What concerns Denver the most about the RMRC campaign, he said, is "the whole presentation comes from a foundation of fear' and quoted President Franklin Roosevelt: "The only thing we have to fear is fear itself.' Hollings responded, "Roosevelt didn't hear this music.'

Little criticism was directed to broadcasters during the hearing. Indeed, PMRC has complimented the National Association of Broadcasters and its response to the issue. NAB President Eddie Fritts sent a letter ot the recording industry several months ago, asking the companies to attach copies of lyrics to records

LEXIS·NEXIS LEXIS·NEXIS LEXIS·NEXIS
Services of Mead Data Central, Inc.

distributed to radio stations.

Baker noted that "most broadcasters are very responsible and don't play the worst offenders.' And Senator Gore praised the NAB for responding quickly to the concerns of the PMRC. "It reflects well on the sense of responsibility on the part of the industry and leadership. It's good first step.' Senator Paul Trible also commended NAB's efforts.

Fritts, in a statement before the committee, focused on NAB's activities to create a "higher level of sensitivity' toward the issue. He noted, however, that it is up to each station to "choose for itself how best to serve its community.' NAB, he continued, would not intrude on any station's programing decisions. It is concerned about balancing the "need for voluntary restraint with a strong sensitibity to First Amendment concerns.'

The Recording Industry Association of America, however, has provoked another reaction from the PMRC. RIAA is proposing that individual record companies include a "packaging insciption that will state: "Parental Guidance-Explicit Lyrics.' ' But the PMRC wants one uniform standard administered by an industry panel. RIAA President Stanley Gortikov defended the industry's position. "We only ask that our proposal be given a chance to work,' he said.

He emphasized that most lyrics reflect postive attitudes and practices. He felt the PMRC has "unfairly characterized all artists and all companies as universal practioners of evil.' And, he asked, why has the group focused only on rock music? "What about movies? And magazine ads, prime time television, soap operas, books and cable programs,' Gortikov asked. "We must not trample the rights of parents and other adults whose standards do not coincide with those of the PMRC or the National Music Review Council or any other group.'

Photo: PMRC's Gore and Baker

Photo: Snider

Photo: Zappa

Photo: Denver

GRAPHIC: Illustration; Portrait; Caption: Susan Baker and Tipper Gore; Dee Snider; Frank Zappa; John Denver

TYPE
Congress all shook up over rock lyrics; Senate committee examines call by Parents Music Resource Center for warning labels on records with objectionable lyrics

SUBJECT
United States. Congress. Senate. Committee on Commerce, Science and Transportation, investigations; Parents Music Resource Center, social policy; Rock musicians, evidence; Rock music, investigations; Lyrics, investigations

NAME
Zappa, Frank, evidence; Snider, Dee, evidence; Denver, John, evidence; Baker, Susan, evidence; Gore, Tipper, evidenceBroadcasting

LEXIS·NEXIS LEXIS·NEXIS LEXIS·NEXIS
Services of Mead Data Central, Inc.

*On the Beat* 4/1/92

# Seattle's Ban on Erotic Discs

By Richard Harrington
Washington Post Staff Writer

Washington Gov. Booth Gardner has signed a bill under which record store owners could face criminal charges if they sell recordings with sexually explicit lyrics to minors. The measure, which takes effect June 13, adds "sound recordings" to a 22-year-old state law that bans the sale, distribution or exhibition of "erotic literature, videos, photographs and other things" to minors.

Gardner called the bill a "subtle warning shot" to the music industry, which he said has promised to impose self-regulation. However, the existing law has never been tested in court, the Seattle Times reports, and prosecutors say it is virtually unworkable because it doesn't define what community standards on obscenity are.

Washington's 1969 ban on the sale of erotic materials to minors—there are similar laws in 22 states, which may explain why music industry organizations did not fight this measure with the vehemence they have labeling laws—requires that someone first complain to a local prosecutor, who then reviews the material and decides whether to seek a court hearing. A county prosecuting attorney, following notice to a dealer, distributor or exhibitor, may go to court to argue that certain material is "erotic." If the judge finds it so, it must be labeled "adults only" and may not be displayed or sold in a manner that would make it readily accessible to anyone younger than 18. Failure to comply with labeling and display rules subjects the dealer to contempt of court charges. Selling, distributing or exhibiting material to a minor is a crime carrying fines and jail time ranging from $500 and up to six months in jail for a first offense, to $5,000 and at least a year in jail for a third offense.

Gardner signed the bill March 20 despite 4,000 faxed protests that swamped his office after MTV publicized the phone number. The governor's office reported that more mail, calls and faxes were received on this issue than anything except for health care reform, and that "virtually all" of the messages were tarians opposed to the bill and calling it heavy-handed, vague and capricious.

In his recent State of the State Address, Gardner acknowledged Washington's burgeoning reputation as a rock center, pointing out that he is "governor of the home state of Nirvana, the hottest new rock band in the country." Even so, he said last week, the expanded bill "gives parents some needed assistance in limiting access to certain types of music."

It certainly won't affect the kind of music Gardner prefers. In a 1984 political questionnaire, the governor said his favorite song was "I'd Like to Teach the World to Sing (in Perfect Harmony)," the spinoff of the 1971 Coke commercial.

*On the Beat* 5/26/93

# Putting Rock in a Hard Place

## *Battles Over Censorship Continue Across the Nation*

By Richard Harrington
Washington Post Staff Writer

"Sex, Sin, and Blasphemy" sounds like the title for a new album by a group such as Slayer, but its subtitle gives it away: "A Guide to America's Censorship Wars." Written by Marjorie Heins, head of the American Civil Liberties Union's Arts Censorship Project, the New Press paperback explores and explains the major censorship controversies that have erupted in recent years. There are chapters on nudity in art, theater and dance; government funding of the arts; film ratings; pornography and obscenity laws; and, of course, warning labels about lyrics on recordings, an issue since the Recording Industry Association of America bowed to congressional and public pressure in 1985 by instituting a voluntary labeling system that still didn't satisfy many state legislators, who introduced their own various bills around the country.

None of the several dozen lyric labeling laws has been enacted, though several were passed by legislatures, only to be vetoed by more liberal governors (as they were twice in Louisiana) or overturned in court (as was the Washington state "erotic music" bill). Earlier this year, national and local music industry lobbyists persuaded members of the Washington House of Representatives not to advance a new version of the "erotic music" legislation.

### Tipper Gore's Role

For years, the RIAA's main thorn was the Parents Music Resource Center, begun in 1985 by, among others, Tipper Gore, wife of then-Sen. Al Gore, and now the Vice Spouse. Along with the National PTA, the PMRC exerted the most consistent pressure on the recording industry to adopt and then refine its voluntary "parental advisory/explicit lyrics" warning sticker, particularly after the much-publicized 1985 Senate hearings, which Gore later termed "a mistake [for giving] the misconception that there was censorship involved."

Surprisingly, this did not become a major issue during last fall's presidential campaign, possibly because Tipper Gore had already begun to minimize her involvement with the PMRC and because she has publicly repudiated mandatory-labeling legislation. She resigned from the PMRC earlier this year, but some "right to rock" forces are still wary, particularly since she has been named as a national mental health adviser. Rock Out Censorship points out that according to a PMRC pamphlet, "Music—A Health Issue," certain kinds of music—notably hard rock, rap and heavy metal—pose "unprecedented threats to the health and well being of adolescents." Stay tuned.

### The Television Front

In an echo of those 1985 lyric labeling hearings, network and cable television officials were on Capitol Hill last week to testify before a Senate Judiciary subcommittee in relation to the TV Violence Act, being sponsored by Sen. Paul Simon (D-Ill.). Simon's bill would grant the television industry an antitrust exemption in order to work together to cut back on gratuitous depictions of violence, which some critics charge are responsible for fueling aggressive behavior and violence in the nation's streets and homes.

Rep. Edward J. Markey (D-Mass.) has proposed that TV shows be rated like movies and that sets be equipped so that parents could block the reception of violent shows. An unprecedented meeting of broadcast, cable and motion picture executives will address the problem in Los Angeles in early August. And a problem it is, Simon says: "We face a choice of censorship or responsible voluntary conduct."

One of those who testified Friday was Frank Biondi, president and CEO of Viacom International Inc., which owns MTV and VH-1, as well as Nickelodeon, Showtime and the Movie Channel. Biondi noted that MTV reaches 57.5 million households in America, the majority of that audience between 18 and 34, and split equally by gender. According to Biondi, MTV acquires all its videos (which account for 85 percent of its programming) from studio labels, but that of the 40 or 50 videos received each week, many are rejected for airplay. Of those in which MTV has shown interest during the first quarter of 1993, "27 percent were rejected specifically for reasons having to do with violence, drug endorsement or the negative depiction of women." (This last may be a surprise to longtime viewers). Producers can then submit edited videos for reconsideration.

Biondi also noted that shows like "Headbangers Ball" and "Yo! MTV Raps" are shown after 11 p.m. "because both are examples of programs we feel may not be enjoyed by the large mainstream audience." Both, he might have noted, used to have regular afternoon slots.

THE WASHINGTON POST ... WEDNESDAY, MAY 16, 1990 F7

*On the Beat*

# Sticker Labeled Unsatisfactory

By Richard Harrington
Washington Post Staff Writer

Not all of the legislative critics of explicit rock and rap music have been won over by the Recording Industry Association of America's unveiling last week of a uniform parental advisory label. Starting in July, the label will be affixed to albums that might be deemed objectionable by some parents because of lyrics about sex, violence and substance abuse.

"Are they kidding? It stinks," Missouri state Rep. Jean Dixon told the Associated Press. "This plan doesn't even touch most of the music we're talking about." Dixon is perceived as the major architect of a campaign that at one point prompted consideration of labeling bills in 21 states, though her own mandatory bill recently died in committee. Dixon criticized the size, color and content of the RIAA label; her bill would have mandated a bright yellow label with a laundry list of offensive subjects.

Louisiana state Rep. Ted Haik told the Los Angeles Times that he would not withdraw any of his three "offensive" record labeling bills "until I see some positive action. My proposal stays until the record industry proves that it is serious about regulating such material."

The RIAA's black-and-white sticker will be permanently affixed to the front, lower right-hand corner of certain releases, under the cellophane wrapper. The advisory is aimed at helping parents identify potentially objectionable material, though no specific standards have been set as to what constitutes explicit lyrics. No monitoring or advisory panel will be created to establish guidelines, and it remains up to record labels and artists to decide which albums to sticker, and to retailers to decide whether to restrict sales of stickered albums. Critics of both mandatory and voluntary labels insist that they stigmatize controversial recordings under the rubric of explicitness, making them targets of either retailer boycotts or consumer protests. This is apart from the issue of obscenity, which has dogged groups such as 2 Live Crew, and so far the various music industry groups that have fought against mandatory labels have not been particularly eager to defend the rap group, whose "As Nasty as They Wanna Be" has now been declared obscene in counties in six states (Florida, Tennessee, Wisconsin, Ohio, Indiana and Pennsylvania).

## On Trial

In Fort Lauderdale on Monday, members of 2 Live Crew defended their sexually explicit lyrics as humorous and artistic during the first day of a federal trial to determine whether the group's album should be banned in Broward County, Fla. The rap group sued Broward Sheriff Nick Navarro in March after he threatened to arrest anyone selling the album. Navarro's order was prompted by a state court opinion that "As Nasty as They Wanna Be" bordered on the obscene. Since then, the

Actual size labels for the LP and CD long box (top) and the cassette and CD jewel box.

album has been pulled from record store shelves throughout the county.

Band members rolled an X-rated video called "Teasers," called on a sex therapist to read aloud from a collection of "feminist pornography," handed the judge a stack of raunchy magazines and books (all bought in Broward County) and spun tape of comics Eddie Murphy and Andrew Dice Clay. The group sought to show that "Nasty" is mild by comparison and ought to be returned to record store shelves. The magazines—including More Fun for the Wife and Naked Stranger—were intended to show the judge what pornography is, and what it does, said 2 Live Crew's attorney, Allen Jacobi. "Nasty," he argued, does not appeal to "prurient interest," which is one of the criteria that must be met for banning the album.

Greg Baker, a music writer at the New Times weekly newspaper in Miami, described the 15-year development of rap music, calling it "important music . . . good music. That is why we have written about it and continue to write about it." Baker's testimony is critical to the group's case, because under a 1973 Supreme Court ruling, if any material—no matter how offensive to a community—is deemed to have "serious artistic value," then it is protected by the First Amendment.

U.S. District Judge Jose Gonzalez did not say when he will make his decision.

Meanwhile, late last week in Los Angeles, U.S. District Judge James Ideman barred 2 Live Crew leader Luther Campbell from using "Luke Skywalker" as a stage name pending the outcome of a $300 million trademark infringement suit filed by Lucasfilm Ltd. The judge said Campbell's use of the name "created and will continue to create a likelihood of confusion" with the "Star Wars" hero.

A14 THE WALL STREET JOURNAL MONDAY, APRIL 2, 1990

## POLITICS & POLICY

# *State Lawmakers Tackle Issue of Song Lyrics In Debate Over Rock and Role of Government*

By DAVID SHRIBMAN
*Staff Reporter of* THE WALL STREET JOURNAL

ANNAPOLIS, Md. — State legislators around the nation are listening to 2 Live Crew, Guns N' Roses and Ozzy Osbourne.

Committee chambers here and in Lincoln, Neb., Topeka, Kan., Des Moines, Iowa and Jefferson City, Mo., aren't ordinarily regarded as arenas for the randiest strains of rock 'n' roll, but the lyrics of contemporary music are competing with the details of state budgets and the small print of insurance regulation for the attention of lawmakers.

An effort to require warning labels on recordings of rock and rap music has moved to the statehouses, and a third of the state legislatures are deliberating the question. Partly because of this, the record companies have agreed to come up with a new voluntary industrywide labeling standard.

The debate over labeling raises serious questions about the role of government and about artistic freedom.

Michele Davis, director of the Republican Governors Association, says, "For the decade of the 1990s, the most bitter, emotional debates—the screaming, the crying, the real tough questions—are going to be in the state capitols."

Tanya Blackwood, spokeswoman for the Recording Industry Association of America, says, "All of this stuff going on in the state legislatures is one of the most serious issues the record industry has faced. It's harder to fight because we're dealing with all of these legislatures instead of just going up to Capitol Hill and conducting one fight."

Many of the state bills were prompted by conservative groups—some of them part of the Christian Right—that sprang up to battle school curricula, sex education, abortion rights and child care. The groups include the Rev. Donald Wildmon's American Family Association.

"This is a political force in its own right," says Michael Geer, president of the Pennsylvania Family Institute. Thomas Jipping, director of the Washington-based Free Congress Center for Law and Democracy, says, "It's part of the same pro-family movement that's trying to protect traditional values."

The issue cuts across political party lines. The major sponsors of record-label legislation here in Maryland and in Pennsylvania were Democrats.

"I'm not Jerry Falwell," says state Rep. Ronald Gamble, whose bill to require record labeling prevailed in the Pennsylvania House 149-31. "We're regular guys who don't think kids should be listening to this junk. We're spending millions fighting teen violence and suicide and then across the street there's the recording industry glorifying and promoting the very things we're fighting."

> *"All of this stuff going on in the state legislatures is one of the most serious issues the record industry has faced."*
>
> —TANYA BLACKWOOD, RECORDING INDUSTRY ASSOCIATION OF AMERICA

The labeling movement got its start when Tipper Gore, wife of U.S. Sen. Albert Gore, and Susan Baker, wife of Secretary of State James Baker, expressed alarm at songs dealing with sex and violence.

Four years ago, their group, Parents Music Resource Center, and the National PTA agreed with the Recording Industry Association of America on a voluntary labeling system. It included a warning label ("Explicit lyrics, parental advisory") or the printing of the lyrics on the record jacket.

Today, Parents' Music Resource Center opposes the bills in state legislatures making record labeling a legal requirement.

"The record producers can show responsibility themselves by creating a useful consumer tool," says Mrs. Gore. But she also thinks the record companies haven't lived up to the spirit of their agreement.

The major opposition to laws on labeling comes from groups that agree with People for the American Way that record labeling is "the music censorship movement of the 1990s."

"This is just another one of these attempts to legislate morality," says Stuart Comstock-Gay, director of the Maryland chapter of the American Civil Liberties Union. "People don't want to hear what they don't like—messages about Satanism or drugs or sex. But one of the bedrock ideas of our society is that we allow all kinds of ideas, even offensive ones."

When Maryland's House Judiciary Committee recently considered labeling legislation, the hearing attracted Jim Rogers, director of Mission America who says "we have to have mainstream ideas controlling the country," and Kenneth Stevens, a retired federal employee who says "the prudish super-moralists persist in trying to use government to tell the rest of us what we can read or view." The bill died in committee.

In some state, music industry officials worry that legislative moves could disrupt the music distribution system. In Arizona, for example, record-store operators say the legislation before the state senate—on hold while lawmakers review the new voluntary measures—would require stores to invest millions to monitor and label recordings.

"That burden would be ridiculous, so the practical effect is that everything would get a label on it," says Michael Braun, a Phoenix, Ariz., attorney for the Recording Industry Association of America. "That's the only way the record stores can protect themselves—and it would defeat the purpose of the legislation."

VIA SATELLITE

USA TODAY Life

THURSDAY, DECEMBER 9, 1993

Page 1D

# Radio stations are cleaning up rap's act

By James T. Jones IV
USA TODAY

The backlash against top-selling but controversial gangsta rap has hit the airwaves. Teen-oriented stations across the USA are either editing its graphic, explicit lyrics; limiting its airplay; or banning it.

After meetings with members of the Stop the Violence Increase the Peace Foundation, and on-air forums with listeners and rappers, KPWR-FM in Los Angeles announced Wednesday a new policy: It will mask or delete "nigga," "bitch" and "ho" when used negatively in a song.

Today, WPGC-FM in Washington, D.C., reaffirms its 3-year-old bleep-and-ban policy. WBLS-FM in New York said Tuesday it will no longer play songs it feels encourage violence, misogyny or vulgarity.

Gangsta rap will be limited to late night at WCKZ-FM in Charlotte, N.C., says program director Tim Patterson. "We can't ignore the songs. They get such a huge response, but we're keeping it away from younger people."

He says chart-topper Snoop Doggy Dogg gets the most requests. "We take the words and flip them backwards" but "we know what he's saying."

Since October, KACE-FM in Los Angeles has banned songs that "encourage violence ... or denigrate women," says program director Rich Guzman. "We see kids in the (police) vans, shackled and brought into court every day. When you see that you wonder how the radio station is affecting the community."

The ban has stretched to cable TV's BET, which won't show explicitly violent rap videos beginning next year, says VJ Donnie Simpson.

"Yeah, it may smack of censorship," says Simpson, but "I'm in favor of it. The music has gone too far."

Former N.W.A member MC Ren, whose album *Shock of the Hour* is in the top 10 on *Billboard*'s R&B chart, says, "Rap wasn't intended for radio anyway. This will make people go back and be creative and stop putting out wishy-washy s—."

SNOOP DOGGY DOGG: Some of his songs are edited.

LEVEL 1 - 7 OF 21 STORIES

Copyright 1993 News World Communications, Inc.
The Washington Times

December 22, 1993, Wednesday, Final Edition

SECTION: Part C; METROPOLITAN TIMES; REGIONAL NEWS; Pg. C3

LENGTH: 338 words

HEADLINE: 'Gangsta rap' protest gets 5 arrested

BYLINE: Gretchen Lacharite; THE WASHINGTON TIMES

BODY

Five protesters arrested in front of a record store yesterday said they are waging war against "gangsta rap," music with lyrics that they feel degrade women and encourage violence.

The leader of the National Political Congress of Black Women, C. Delores Tucker, was arrested after blocking the entrance to the Nobody Beats the Wiz record store at 1115 F St. NW. Joining her in plastic handcuffs were former D.C. Council member Nadine Winter, syndicated radio personality Joe Madison, activist and comedian Dick Gregory and Bishop Thorpe of the Solid Rock Full Gospel Baptist Church in the District.

"This crusade is against misogynist lyrics and gangsta rap, not the artist," Mrs. Tucker said at a press conference before the protest. "These companies should refuse to sell such cultural garbage.

"We must not let the pornography rap be played in our homes this Christmas or ever," she said.

The group then marched to the store from the Grand Hyatt. There, they were met by store employees who appeared ill-prepared for the protesters outside.

As the temperature hovered at 43 degrees and the wind reached 43 mph, protesters gripped signs that read "Gangsta rap is rape" and "Stop the violence: Eliminate gangsta rap."

Shoppers inside stood staring at the pickets and customers who weaved their way along the sidewalk to enter the store. More than one employee pushed protesters and a cameraman away from the door. Store employees refused to comment yesterday.

"We are not thought police, and we are not trying to stifle anyone's First Amendment rights," Mrs. Tucker said.

Some of the onlookers disagreed with the group's tactics. "Gangsta rap isn't the reason for violent offenses," said Mike Francis, who said he works with troubled youth in the city. "This will more likely alienate [youngsters]."

"I disagree with this as a tactic," said Ambrose Lane Jr., an announcer known as "X-man" on WPFW radio. "It amounts to censorship."

GRAPHIC: Photo, Ron Cartier protests violent, sexual rap outside the Nobody Beats the Wiz store in Northwest yesterday., By Kenneth Lambert/The Washington Times

LANGUAGE: ENGLISH

LOAD-DATE-MDC: December 22, 1993

Mrs. COLLINS. Mr. Cornelius.

## STATEMENT OF DON CORNELIUS

Mr. CORNELIUS. Madam Chairwoman and members of the committee, in order to understand the ever-growing popularity of a music form known as gangsta rap, it is necessary to briefly explore rap music in general and some of the reasons why rap has become the musical entertainment preference of many millions of youth and young adults throughout the free world.

Originally intended as a purely entertaining form of street and night club or dance club rhyming or poetry spoken over prerecorded music tracks, rap music has evolved into a somewhat legitimate popular music art form for which many young musicians, lyricists, and recorded music producers—who are connected, often sociologically, to America's underclass, particularly that segment which is African American—are able to express various kinds of commentary on some of the harder realities of life as it exists in many of America's African-American ghettos. The preponderance of recorded rap music which deals with ghetto life is likely to include extremely profane lyrics, lyrics which tend to glorify violence or illegal firearms or drug use, lyrics which are degrading or disrespectful to women or sexually explicit lyrics. This kind of rap has become widely known as "hard-core" rap.

The form known as gangsta rap is a relatively recent spin-off of basic hard-core. Gangsta rap lyrics tend to glorify or glamorize rebelliousness, defiance of the law, or various forms of street hustling in the minds of its listeners, much the same way as being bad or tough has historically been and still is being glamorized in the movies and oftentimes on television.

As to the question, why would African-American youth be so receptive to the marketing of hard-core and gangsta rap and the messages within, I would ask, why wouldn't African-American youth pay attention to artists who seem to fully understand the life-style problems that African-American youth face? And why wouldn't African-American youth be anxious to listen to recording artists who are willing to openly discuss and dramatize many of these dire problems within the context of their records?

In spite of its many critics and detractors, rap music has indeed been very effective and, in some ways, a Godsend in providing entertainment relief and, in many cases, economic relief to a largely forgotten community.

On the other hand, it goes without saying that anyone who sells any form of entertainment which is either antisocial or illegal in nature and cannot be indulged in except behind closed doors, is engaged in what could be defined as pandering. This same standard should also apply, regarding hard-core or gangsta rap.

If I were asked, should governmental steps be taken to curtail hard-core or gangsta rap, or to clean up rap lyrics, or to make recording artist's or record companies' pandering to the rebelliousness of youth illegal, I would say no to all three.

Consumer pandering within reason is, of course, an accepted practice in America with respect to entertainment distribution. Movie studios and home video movie distributors openly pander to customers who enjoy somewhat antisocial or sexually explicit enter-

tainment. Most major distributors of such entertainment do, however, exercise a reasonable degree of social responsibility through the almost universal use of a well-designed rating system.

Rap music, in my view, does not need to be censored. Rap music and all other recordings—I repeat, all other recordings—do need to be rated just as movies are. Records by any recording artists which are violently or sexually explicit or which promote illegal drug or firearm use or any other antisocial behavior should be clearly marked and identified as X-rated. The parental guidance sticker system presently being used in the recording industry is simply not enough.

While a rating system may not completely solve all of the problems concerning hard-core or gangsta rap recordings, such a process may be well worth considering, Madam Chairwoman, as a place to begin.

Thank you.

[The prepared statement of Mr. Cornelius follows:]

STATEMENT OF DON CORNELIUS, PRESIDENT, DON CORNELIUS PRODUCTIONS

In order to understand the ever-growing popularity of the music form known as Gangsta Rap it is necessary to briefly explore rap music in general and some of the reasons why rap has become the musical entertainment preference of many millions of youth and young adults throughout the free world.

Originally intended as a purely entertaining form of street and night club or dance club rhyming or poetry spoken over prerecorded music tracks, rap music has evolved into a legitimate, popular music art form through which many young musicians, lyricists and recorded music producers who are connected, often sociologically to America's underclass (particularly that segment which is African-American) are able to express various kinds of commentary on some of the harder realities of life as it exists in many of America's African-American ghettos. The preponderance of recorded rap music which deals with ghetto life is likely to include extremely profane lyrics, lyrics which tend to glorify violence or illegal firearms or drug use, lyrics which are degrading or disrespectful to women, or sexually explicit lyrics. This kind of rap has become widely known as "hard core" rap.

Rap artists who specialize in hard core are well aware going in that hard core records, for obvious reasons, get no radio station airplay whatsoever, which would literally be the kiss of death for any other recording artist. This is usually not the fate, however, in the case of hard core rappers, thanks to what is known as the "under-ground" retailing market, a random array of small, independent record stores located usually in urban areas of the United States and specializing (at least partly) in hard core rap records which are sold mostly through word of mouth. It was eventually determined that the harder the core of an underground rap record, the bigger the unit sales and the more income the artist and the record label would earn.

The underground record market established the fact that there exists an enormous audience (comprised mostly of youthful record buyers) which apparently enjoys hard core rap. Moreover, this consumer group is not limited to African-American youth who live in America's African-American ghettos. Record industry sales research indicates that roughly 60 percent of all rap records sold are bought by whites.

The form known as Gangsta Rap is a relatively recent spin-off of basic hard core. Gangsta Ray lyrics tend to glorify or glamorize rebelliousness, defiance of the law or various forms of street "hustling" in the minds of the listeners, much the same way as being "bad" and "tough" has historically been and still is being glamorized in the movies and often times on television.

As to the question: "Why would African-American youth be so receptive to the marketing of hard core and Gangsta Rap and the messages within?", I would ask: "Why wouldn't African-American youth pay attention to artists who seem to fully understand the lifestyle problems that African-American youth face. And why wouldn't African-American youth be anxious to listen to recording artists who are willing to openly discuss and dramatize many of these dire problems within the context of their records?"

Please keep in mind that, for the most part, these are African-American youth for whom America has shown no real concern for, at least during the past decade or more. These are African-American youth in whom our country has invested very little over the past decade in terms of channeling economic assistance and better training and education to them and to the adults they rely upon. Over the last decade our country has invested almost nothing toward creating the kinds of opportunity which would allow such citizens to eventually better their lives, their surroundings and ultimately their futures as Americans. I tend to wonder if we shouldn't be far more concerned about eliminating poverty violence, despair and hopelessness from low income African-American communities than we are about eliminating Gangsta Rap.

In spite of its many critics and detractors, rap music has, indeed, been very effective and in some ways a Godsend in providing entertainment relief and in many cases economic relief to a largely forgotten community.

On the other hand, it goes without saying that anyone who sells any form of entertainment which is either anti-social or illegal in nature and cannot be indulged in except behind closed doors, is engaged in what could be defined pandering. This same standard should also apply regarding hard core or Gangsta Rap. Therefore, any recording artist or record label who creates or sells any record which is anti-social, profane, violent or sexually explicit in nature to such a degree that it cannot be listened to in public without offending others or cannot be listened to by youthful fans of such music in the presence of an adult authority figure, in a certain sense, is also engaged in pandering. I recently heard a well known Gangsta rapper explain his philosophy during a TV interview. He said, "I make music for poor people and there are far more poor people than rich people! So, as long as I satisfy poor people, I'll always have a job!"

I viewed this explanation as quite intelligent and well thought out; but clearly a case of pandering to the naivete of youthful record buyers who are intrigued by anti-social commentary.

At this time I am not prepared to say which is more perverse between pandering by certain political idealogues who do it to appease those who are turned on by pro-law and order, anti-urban development, anti-welfare and tax cutting rhetoric or pandering by recording artists and record companies to youth who think it's hip to listen to Gangsta Rap.

If I were asked, "Should governmental steps be taken to curtail hard core or Gangsta Rap; or to clean up rap lyrics; or to make recording artists or record companies pandering to the rebelliousness of youth illegal, I would say no to all three.

Consumer pandering within reason is, of course, an accepted practice in America with respect to entertainment distribution. Movie studios and home video movie distributors openly pander to customers who enjoy somewhat anti-social or sexually explicit entertainment. Most major distributors of such entertainment do, however, exercise a reasonable degree of social responsibility through the almost universal use of a well designed rating system.

Rap music does not need to be censored. Rap music and all other recordings do need to be rated just as movies are. Records by recording artists which are violently or sexually explicit or which promote illegal drug or firearm use or any other anti-social behavior should be clearly marked and identified as "X-rated." The "parental guidance" sticker system presently being used in the recording industry is simply not enough.

The MPAA (Motion Picture Association of America) rating system allowed the movie industry to separate exploiters and panderers from legitimately creative film makers.

The same result can occur with regard to the music industry with the support and participation of the RIAA (Record Industry Association of America). As the situation now stands, there is no real stigma attached to the creation, marketing or advertising of a profane or anti-social record or LP. Individuals and companies which now openly pander to youth consumers who are attracted to anti-social recorded product would market such product with far less pride of accomplishment in the face of a strong rating system.

A strong rating system will also place somewhat of a stigma on consumer ownership of such product regardless of the consumer's age.

While a rating system may not completely solve all of the problems concerning hard core or Gangsta Rap recordings, such a process may be well worth considering as a place to begin. Thank you.

Mrs. COLLINS. I don't want to overlook Mr. Madison if he has come in the room. He has not.

I am going to begin with you, Mr. Cornelius. You mentioned in your testimony that the parental guidance sticker system presently being used in the recording industry is simply not enough. I have to agree with you.

I was just given a recording by Coolyo, and I had to ask, where is the parental advisory? This little bitty thing down here is what they had to show me, because actually I couldn't see it.

This reminds me of some hearings we had on toy safety. We were told by the industry that there were labels on the toys, but nobody could see the labels. In this instance, I certainly couldn't see it. I don't have 20/20, but I think if I had really looked for it without being shown, I would have overlooked it as being part of the overall artwork.

Here is another one. This one is by Onyx, and this is fairly—more clearly—you are able to see it a little bit better. It is clear, and one can see it. It says, "Parental Advisory: Explicit Lyrics."

This one is in the jumble of artwork that is on Snoop Doggy Dogg, and it is down here, and you can see it better than you can on the other one. But they are somewhat obfuscated. But you are absolutely right; I believe that the sticker simply is not enough. I have to agree with what you have said in that case.

Dr. Tucker, now, you have mentioned First Amendment rights. Let me say, I am not an advocate of changing First Amendment rights. I think everybody has a right to be creative. It goes to the heart of our Constitution.

Why do you think it is necessary to relook at First Amendment rights?

Ms. TUCKER. Certainly Canada has done that, and as I said in my testimony—have said that—the First Amendment right, first of all, its intention was not to provide freedom of speech to use obscenity.

The legislative intent of the First Amendment was to provide citizens with the opportunity to redress the injustices of the government. Now it is being used to argue that anything that is said, pornographic or explicit sex, and some words and some acts that are actually depicted in the lyrics are being defended with this use.

I would say this, that obscenity has already been exempted from the First Amendment right, because there are words now that are bleeped, that cannot be said on the air. The very words our children can go into the store and buy, they can hear them, but yet they cannot be said. The "F word" is all through the language that is in your kit. I can't even use it here. But kids can get it and hear it and use it.

The First Amendment also permits—does not permit one to say that they are going to kill the President. If I went out here today and said, I am going to kill President Clinton, I would be arrested.

The First Amendment also will not let one incite—to sit in a movie theater and say, fire—even our Attorney General, Janet Reno, said you cannot do that. I think there is also a law that says that you cannot incite to riot. You can be arrested for inciting to riot. Many of us in the civil rights struggles of the 1960's were arrested for inciting to riot.

These lyrics are inciting one to murder. They are inciting our young people to use a gun and kill. They are inciting our young

people to cut her throat, rape her, and then "F her." It is inciting them to do all kinds of pornographic acts. It is telling them to get a gun, ride in a car, and shoot her. Take a gun and do whatever you want to do—kill a cop.

So the First Amendment, that was not the intent; and therefore we feel that the FCC has already—was established to provide some type of denial of freedom of speech for the airwaves. So it has been used. This is not a new avenue, but it already has been used to deny those kinds of lyrics or words that would incite to riot or to anything that is negative and against—inimicable to the best interests of this country or any people in this country.

Might I say, too, on the question of the parental advisory on these albums or records or whatever they are, the tapes, parents don't go in to buy them. Children—a fifth grade student at St. Augustine Catholic School went in and bought the record. So they are not talking to parents. It doesn't matter; it is the children. That is what put us in front of the record stores and will keep us out there until it is stopped.

Mrs. COLLINS. Mr. Cornelius, you mentioned about the labeling. I happen to have here the same Coolyo Country Line music CD. And it has on the front this very small advisory we mentioned before, but it also says on the back, radio version on Country Line, Sticky Fingers radio version. What does it mean by that?

Mr. CORNELIUS. The custom in the record industry, particularly regarding distribution of what is called "commercial copies" versus "promotional copies", is—as a matter of fact, it applies to both commercial copies, which are sold in the stores, such as you have; and to promotional copies, distributed to those of us in the industry. The marketers need to hear the record—is to provide several what are called "mixes" which are, in fact, versions. Some sound different, some have a different lyric—some have a less hard-core lyric; some are shorter in version—but the intent there. Usually when you see a "radio version", that means that is a record that can be played on the radio, and some of the profanity that was originally intended for the consumer's ears, that does exist in the album version of that record, is probably not on that radio version. It means a clean version.

It is a euphemism, Madam Chairwoman, for "clean."

Mrs. COLLINS. Dr. Tucker, you say that the National Political Congress of Black Women will continue to demonstrate outside the record stores that sell this objectionable gangsta rap.

What effect do you think your protest has had so far?

Ms. TUCKER. Well, we have demonstrated in front of the Wiz record store, and we gave them 48 hours for the chief executive officer—president, chairman—to contact us, and they did it in 24 hours. They plan to meet with us. We had two meetings set which were canceled by the snow.

But we continue to do this. We are demonstrating all over the country. We are going to be launching a major offensive March the 12th when the weather clears up. It has already made a decisive impact.

We have been able to get all of the national organizations—the Civil Rights Leadership Conference, they have endorsed our position; Reverend Joe Lowery, who cannot be here today, and all of

the civil rights leaders; all of the fraternity and sorority groups; and the National Organization of Women have joined us.

So we will be marching throughout the country to make sure that our children do not have access going into these stores. And then we intend to talk with the owners of the major companies that produce it and manufacture it. We have written them and we have made some contact with them and we are just going to continue until this scurrilous activity is removed from our communities.

I might add too that in getting back to this First Amendment, I was just reading this here about the words here about, B, I just want to F you, cut you, treat you like a trampy slut, and then these words here that were on the Boss record, telling someone to put a shotgun to one's head; and then the 2 Live Crew, something that was passed out here, I can't even say the words, but I wish you would refer to it this, it is in your package.

I can't say the words, but the First Amendment was not meant to provide this kind of filth and pornographic smut to our children.

Mrs. COLLINS. We have been joined now by Mr. Madison; is that right?

Mr. MADISON. Yes, ma'am.

Mrs. COLLINS. We are glad you were able to make it. The other panelists have already given their testimony. You are welcome to give yours now.

## STATEMENT OF JOSEPH E. MADISON

Mr. MADISON. I apologize. My wife slipped and hurt her knee as we were going outdoors. So, I do apologize.

Let me make my first point, from the very beginning of my statement, and I made the point in a news conference in which I was invited to be with Ms. Tucker. And that statement is in, basically, two parts. Our mothers, our wives, our sisters, our nieces, our aunts, grandmothers, cousins, girlfriends are not bitches and ho's.

I am not opposed to rap or hip hop as an art form. But I am opposed to gangsta rap. When radio stations bombard the airwaves with these messages of hate, killing and self-destruction, it will cause a conflict even within those families that may have taught other values.

I have a 14-year-old son who is a perfect example, a good young man who is on the honor roll, a star athlete in basketball and football, but he began fantasizing and hero-worshipping the images of thugs and criminals, even to the point of dressing like gangsta rappers he saw on the music videos at night, and sometimes during the day, and believed jail, in a conversation we once had, was a better alternative to his middle-class home and existence.

It is not hard to imagine that young people emulate gangsta rappers. Many of these rappers are their own age.

Hero-worshipping or emulating is a large part of all young people's lives. Basketball legend Michael Jordan is paid millions of dollars to endorse sneakers because advertisers and marketers know that many children and some adults will buy those sneakers because they want to be like Mike.

Children go as far as shaving their heads, wearing black sneakers and even try walking pigeon-toed to try to be like Mike, be-

cause they want the world to acknowledge them, for something good, bad, positive, or negative.

What is so frightening to so many is, in depicting these deprivations of the inner city, gangsta rappers believe they must not just chant the part, but in some cases live it as well.

Tupac Shakur, for example, has been indicted by a grand jury on one count of engaging in deviant sexual intercourse, sodomy and gang rape. The same rapper allowed a woman to perform oral sex on him in the middle of a crowded dance floor in a New York discotheque. He showed up at a magazine interview with a large bag of marijuana in his hand, began carrying a gun. He returned to his alma mater, the Baltimore School of Performing Arts, and gave a shocking, profanity-filled address to students.

At the 18th Annual National Association of Black Journalists Convention in Houston, Tex. last summer, remarks from a rap musician ignited a furor at an opening session entitled, "Hip Hop: The Medium, Its Message and Responsibility." A member of a gangsta rap group, Geto Boys, Bushwick Bill, peppered his remarks with references to women as "bitches" and "ho's." When an audience member asked the rapper why he used such terms, he replied, the only women he knows are "bitches" and "ho's."

It is just sad to think that this is how the children of the civil rights movement end up. People in the civil rights movement who went to jail, and like Medgar Evers were killed because of their beliefs. Now, 30 years later, their children are subjected to the glorification of violence, sexual abuse, denigrating messages about women, and disrespect for their community in general, all in the name of commerce.

However, Billboard Magazine in December of 1993, in their editorial, stated in part—No form of popular music is important enough to justify or excuse racism, sexual bigotry, or the endorsement of psychopathic behavior.

I would like to offer some suggestions. One, I would encourage that the music industry police itself by instituting, as some have, lyric review committees and refuse to release certain records.

Two, that radio stations should stop playing gangsta rap music that glamorizes brutality and contains misogynist and racist lyrics. I am very proud that Pierre Sutton, president of Inner City Broadcasting in New York, and Willie Davis of KACE in Los Angeles, Cathy Hughes of Radio One in Washington, DC., have announced that they will not play gangsta rap.

I would hope that the FCC would review these stations and other stations that are playing gangsta rap and that refuse not to—that they would consider action against them as they did in the case of Howard Stern and Infinity Broadcasting Corporation. And I also hope that the FCC is not imposing a double standard on enforcing decency in broadcasting.

Finally, we must begin to educate parents and the community in general about the lyrics and their impact on our children.

Finally, all of my adult life I have been a vocal advocate—as a member of the NAACP board, a staff member of the NAACP board—an advocate of freedom of speech and expression. I also believe that along with freedom goes the responsibility to use it wisely. In the give and take of the marketplace, bad and destructive

ideas hopefully are driven out or marginalized while the good ideas are sustained.

Sixty years ago in another country the Jewish people had their character attacked through the use of cartoons and other methods of mass media. The process of dehumanization often began with seemingly innocent expressions of free speech, only to gather strength and become part of the fabric of the country's culture.

My opposition to gangsta rap should not be interpreted as a conflict between generations. I love young people, and it is because of that love as an adult that I have an obligation to counsel them on the damages of buying into an agenda of those who have no love or respect for our community.

Most of us strive to give our kids a vital moral center—that is our absence will remind them that women are to be respected, violence is a last resort, and no matter how much money gangsta rappers make, their version of reality in black America must be rejected.

Thank you, ma'am.

Mrs. COLLINS. Mr. Madison, if the majority of the children are able to take gangsta rap or other violent video games in perspective, are we really just making a mountain out of a molehill?

Mr. MADISON. I don't know if we can say the majority of them are. There haven't been any studies to indicate that is the case. This is the argument, however, that is presented by those in the industry.

But my main objection is that I don't know of any other culture in America where the music is played to their young people that calls for killing, the slitting of the throat of a mother and watching her twitch. We don't see that type of message directed at young Jewish kids. We don't see that type of message directed and played on the stations that are directed at different demographics.

It seems to be very prominent in the black community.

So my point is that even though there may be a sense of reality about what goes on in the inner city, it is also a reality that 97 percent of the people in our community are law-abiding people who want the best for their children. And no matter how hard we may strive to give them education, to see that they attend great schools or good schools, we still have to deal with the peer pressure.

I am just opposed to this absurd message that accentuates the negative and pretty much curtails what is positive about our community. And I would also add that hip hop and rap for a long time were very positive in this country, and young black people were singing the praises of Malcolm and Martin—and I don't mean Martin Lawrence; I mean Martin Luther King—and they were singing their praises, and all of a sudden, here emerges this gangsta rap, here emerges this negative discussion, and their attention is diverted over to the worst aspects of our culture.

Ms. TUCKER. May I just make a statement, Congresswoman?

Mrs. COLLINS. Yes, and I am going to ask Mr. Cornelius the same question. Go ahead.

Ms. TUCKER. I just wanted to make this statement, that many of the rappers that we have talked to have said that they have positive messages, which do not receive the support or get contracts from the industry. In the Wall Street Journal, there was a story

there about Lichelle "Boss" Laws. Her story says that they moved to Los Angeles in the hopes of getting discovered. They have a wonderful, positive rap; and they soon learned that the industry was more fascinated with a group of hard-core gangsta rappers like Ice T and NWA. With their softer style, the producers turned down these nice young women, one that had gone to private school.

The producers turned them down. "And they were telling us that we didn't curse enough", says Ms. Laws. That is her quote. The women decided to start using profanity in their rap.

Now they have turned this young lady into a gangsta, and her title of—I think this album is "Born Gangsta." A young woman, private school, is in college, was doing positive rap, with nice uniforms; and everyone said it was great until she went to Hollywood, and they told her she had to be a gangsta.

Now, here she is now, on an album or whatever, holding a gun. She is now telling the world and telling young people who are buying this that she is a born gangsta.

Mrs. COLLINS. Well, we are going to ask questions of the recording industry when they come up here, but I do have a question for Mr. Cornelius. The recording industry seems to insist we should work toward reforming our decayed neighborhoods rather than "wasting" our time on this issue. Does gangsta rap empower the artists? Some say that it gives young people an opportunity to explain what their environment is like.

Mr. CORNELIUS. I think it gives young people an opportunity. Any rap gives young people an opportunity to feel that they exist. I am concerned that there is so much criticism against young people, and so little information or ideas with respect to teaching these young people how to channel their energies in other ways.

No, gangsta rap does not empower kids to do anything. It is only kids saying—you know—we exist, we have problems. Our therapy is to talk about them.

They are people who nobody really has spent much money on or spent much concern on. They are part of a more or less forgotten community. Along come these young rappers with all of this negative commentary who are saying, we know that you are there, we know what your problems are, we not only know what they are, we are willing to dramatize and comment on these problems in our records.

Which is to say that if you are a kid and you are just existing and nobody really cares about you, and all of a sudden you look up and people are talking to you about things you need to talk about, you naturally would respond.

On the other side, people who never really cared about these people are now concerned because folks who would like to make a living, who consider themselves creative people, are responding to these people. Where were these people before the rappers started to create rap, and where were these people when these conditions were developing?

I just don't think it is reasonable for any of us to sit here and say what these young people shouldn't do and should be stopped from doing without presenting any ideas as to what they might do once you stop them from doing what they are doing. It is like say-

ing, stop—it is like saying stop having abortions, but not providing any ideas as to what to do with the kids after you have them.

And I would also like to mention that you will find, Madam Chairwoman, that this same, or very similar problems, exist with respect to record release content vis-a-vis lyrics on the pop general market or white side. And when you speak to witnesses like Ernie Singleton, president of Black Music, MCA Records, or Nelson George, probably one of the most astute writers in America on the subject of African American life, they will probably be able to give you much more information than I could with respect to the gravity of the problem as it pertains to white records or general market records and white kids.

I can't give you information on that industry because I only listen to black records.

Mrs. COLLINS. Generations have enjoyed your show, Soul Train. You have been very instrumental in bringing many talented artists to the attention of the country. What made you decide to take a stand on the issue of gangsta rap?

Mr. CORNELIUS. Well, I don't consider it taking a stand, Madam Chairwoman. I was invited and I have views on a lot of issues. Unfortunately, I don't get in trouble on it because nobody asks me. You asked me so I kind of had to tell you, but more specifically to your question, we are having some difficulty as a program marketing the programs with certain records containing certain lyrics contained in our programs.

We specifically do not deal and are not able to deal with hardcore rap in our programs. It just is not permitted yet. Television is not there yet. Radio seems to be a lot more open or lenient to some of the lyrics that are contained in rap records than TV stations are per se.

Therefore, if we want to stay in business, there are certain records that we just cannot play whether we like them or not.

My concern is not just gangsta rap. We receive records and we receive artists who report for appearances on Soul Train who have records that are a bit too explicit sexually for us to use. Some of the artists we like very, very much, and in some cases we have good relationships with their managers or their labels or their producers or what-have-you, but we have had to take a position with respect to which agendas we will allow to be promoted on any Soul Train show, and the agendas which we will allow to be promoted number exactly zero.

If the record is not—has any reference to guns or gun use, there is nothing I can do. I can't do the act. I can't do—unless we mute certain lyrics. I can't play the record as a dance record. If it has any reference to any misogynistic lyrics involved, we just push it aside. If it has any reference to drug use, we either have to mute the words—if the words are infrequent enough, we will mute the words. If they are too frequent to mute, we have to pass on the record altogether.

So that is why I have a concern. I haven't taken a stand yet. I think every position taken contributes to the debate. I don't disagree with anything any of your witnesses have said so far with respect to the comment being worthy of debate.

As far as my personal opinion, that is for another discussion.

But specifically as to my own stand, if you will, it is based on the fact that some of this material is just not usable in the open market and interstate commerce.

Mrs. COLLINS. Thank you. In your statement, I am looking at it again, all the way back again to this sticker business, you mention that the parental guidance sticker system being used by the recording industry is simply not enough, and you make mention of the Motion Picture Association rating system that allows the movie industry to separate exploiters of violence from legitimately creative filmmakers.

Would you suggest that instead of this little advisory notice, some kind of X-rating system or something like that be used on these CD's and tapes.

Mr. CORNELIUS. Yes, I would, Madam Chairwoman. I think that the parental guidance system allows producers, artists, labels, distributors, manufacturers, to release records that are vulgar, profane, antisocial in general with impunity. That is, they do so without any stigma whatsoever attached to it.

In the movie industry, the Russ Myers type producers long ago had to form a line to the left—in a line where people are who make dirty movies and it became less respectable to do so once the rating system kicked in.

There is that possibility that the same thing may apply in the record industry, versus censorship, which I am not necessarily against censorship because if you look around you, censorship occurs fairly regularly, but usually with respect to issues that threaten children who are not black.

For example, there was a movie issue recently where there was a scene in a movie where kids got ran over by a train or something. I don't know specifics, but they kind of took the scene out of the movie because a white kid tried to do that.

So a lot of folks who are anti-censorship don't seem to be anti-censorship when it is initiated to protect whites. There is a cartoon series on MTV that was moved around because it was felt that some white kids got hurt as a result of them imitating something on this cartoon series.

Well, to move that series is a form of censorship as well. So there are arguments on both sides of the censorship issue. I am not sure which side I am on. I think it depends on—it has to depend on the situation. I don't think there is a blanket censorship solution that applies in every case, but more to the point you raised, the—a strong rating system which is monitored by the organization that more or less oversees the record industry, which is the Record Industry Association of America, and which is very similar to the Motion Picture Association industry of America, may take this industry in a direction where releasing dirty records is not something that one can do without suffering some damage to one's reputation.

Obviously that is not a solution, but neither is censorship.

Mrs. COLLINS. Thank you.

Mr. Madison.

Mr. MADISON. Well, I wanted to make another point in reference to censorship and the rating situation, and I would agree with Mr. Cornelius on this.

The other thing we have to worry about is when our young people, no matter what age, and I am talking now about minors, go into record shops, they can hear some of the lyrics that Ms. Tucker is reluctant to speak here today because she is a lady and no one wants to hear that type of language.

So my 11-year-old will hear these misogynous lyrics and they are blared throughout the record store. No one seems to control that except by going to the manager and saying, do not have this on the air.

This would be like going into a video store that sells videos and then you air X-rated movies on the screen to spot show what you sell behind the closed doors, and I think we need to understand that.

The other point I wanted to make was, this is not confrontation with young people. I had my own son who buys his cassettes and CD's, and I asked him, "Let me see what you are buying, let me hear your music, what is hip hop to you", and I pulled out a stack of what he said was hip hop. I said, "What is rap or non-hip hop?" He pulled out that stack. I said, "Now where is your gangsta rap?" And he reluctantly pulled out his gangsta rap.

They can identify and they know the difference, but when this came to our attention was, again, when we as adults were watching in our home what our children and what we have been told to do, what our children watch on television, and we watched with them these videos and we listened to these lyrics and then we began to educate them that this is not the way you want to talk and act in real life.

And so the pants had to come up off the hip and the shoe strings had to go back in, and the language had to be cleaned up and the fascination with guns had to end.

I have spent all my life working with young people. I was 23 years old when I became the executive director of the Detroit NAACP. That was very young, and I spent most of my time working with young people and often we will hear young rappers say, as one said yesterday in an interview I did on CBC, Canadian Broadcasting. We were discussing this issue, that the older generation, the black leaders have done absolutely nothing. The black politicians have done nothing for this generation.

Well, we obviously have more opportunities than we had 30, 40, 50 years ago and it was because many of us sitting here today sacrificed and gave our lives to see to it that this young generation has at least the opportunity to do what they need to do.

Have we completed it all? No. And there is a lot of work to do, but this is not because we do not love our young people. It is just the opposite.

Mrs. COLLINS. Mr. Madison, you recommend that record companies refuse to release certain records. One, on what grounds would record companies suppress certain records or songs, and two, wouldn't this lead to censorship?

Mr. MADISON. Again, I think, as Don said, we do have censorship. You can call it what you want. I mean, censorship. I am a talk show host and if I am not mistaken, there are seven unforbidden words that I can't say on the air, and there is a reason for that.

I think it is just simply a responsibility of using the freedoms that we have wisely. Censorship. The freedom of speech and expression does not mean that one can simply be uncivilized in their attitude and their behavior. I do censor my children in what they can and cannot watch, and I think that although I pride myself on being a purist, I certainly would not want to see legal legislative censorship. I really would not, but I would want to give the music industry an opportunity to police itself, just as they were given an opportunity to police themselves when it came to violent movies.

Just this past year there was a violent video game that showed people being killed in it and the industry responded by pulling it off the shelves and then eventually Sega not producing it.

Mr. CORNELIUS. I think it is something—I agree, and I think it is something closer to social responsibility, Madam Chairwoman. As the witness just stated, partially true and partially not so likely if there was a rating system. You don't see X-rated videos played in a video store where a kid can readily walk in and see it. If it was played—because X-rated videos are considered pornographic material and it is against the law to expose pornographic material in public, as far as I know.

If a record was X rated, X means X. It is like marriage. Marriage means marriage. If you play an X-rated record in public, that would probably be against the law.

So that what, if anything, needs to be legislated, it is something that might at least encourage some social responsibility, and that is all the movie industry exercises—is social responsibility. So that we are kind of all on the same page.

It is just a question of semantics in terms of what you end up calling it as chairwoman of the committee.

Mrs. COLLINS. I have a final question for you, Dr. Tucker. In your testimony you seem to compare gangsta rappers' images to the Amos and Andy and Aunt Jemima images of the minstrel era.

Is this a fair comparison? Aren't gangsta rappers seen by young people as strong and hard as opposed to minstrel-like people?

Ms. TUCKER. No, because Amos and Andy and Aunt Jemima were promoted and financed to portray the images that many blacks had to do in order to survive. They had to live, and I have heard some of the gangsta rappers say they have to live. They are going to get their $3 million and then when something happens about gangsta rap, they will be gone.

So they have to live and they say that this is a way that they can make a living, and we are being told in some quarters that if we ban gangsta rap, we are going to deny a lot of young people jobs and money and that. I said in a meeting that we had last evening, "Well, then, should we let the drug industry continue?" A lot of people have jobs through that.

But those images, Aunt Jemima and Amos and Andy——

Mrs. COLLINS. Those jobs aren't legitimate jobs. Those are illegal jobs.

Ms. TUCKER. These really aren't legitimate either.

Mrs. COLLINS. In the eyes of the law they are.

Ms. TUCKER. If this obscenity is against the law, to be used even—Don Cornelius is saying he would not play the gangsta rap on his show.

Mrs. COLLINS. That is a judgment call.

Ms. TUCKER. Yes, but there are children though who can buy the record, and then when I even tried to show the Snoop Doggy Dogg artwork, I was told they couldn't show it on TV. And I used the word that was in one of the lyrics. I used a word—some of you know—I read the "F" word and some other words, and they told me on the air waves that I am going to make them lose their license.

Now, if it is that bad, then why is it that a child can go in? I am saying that the record industry as Sister Boss said, made her do that in order to get a contract. She couldn't get in until they were interested in her using the Ice T language and the other kind of language, and that is why she is doing what she is doing.

And the last part of her statement was, yes, I am a born gangsta, I know how to do business and this is how I am going to do the business.

And so they are being tools of the system and actually what some have said about these young gangsta rappers are they are the new Tom raps of the hood, because they are being used in doing what the industry is telling them in order for them to have a kind of lifestyle that they want.

They want to be somebody. The fella that wrote me from the prison said, we do it because we want to be somebody and the only way they can be somebody is to do this kind of negative behavior. The Mafia did it in times past, is still doing it. Whatever they have to do to survive, they are going to do it.

What I am saying is, and I want to say this very clearly, that this isn't my business. My business has always been to help elect men and women to office to sit where you are and to help us to get the kind of legislation that will make our communities better.

I went out to campaign for a young woman who sits in this Congress now, Maxine Waters. She asked me to come and campaign for her when she first ran for the legislature. My life has been dedicated to that, making certain we get men and women in office.

I used to march to the Capitol with Dr. King. I marched to Montgomery, Alabama with him telling the George Wallaces to let us go. And I realized that when our feet left the church, we marched to the political kingdoms of this Nation, Harrisburg, Pa.; Jackson, Miss.; Washington, DC., saying to let us in.

That is what my life has been about because I understand that in order to change the conditions that have been created and spawned these gangsta rappers—what has spawned them is going to be changed only through the political process. I have spent my life, when I was secretary of state of Pennsylvania, was to make sure the election procedures reduced the age from 21 to 18 so young people could use the vote to get whatever they want.

I told some young rappers that I brought into my office, I said—they came to me to help them. I said, you must help yourselves. You can register, you can vote. Julian Bond was 21 when he became a legislator. I told them that the whole civil rights struggle of the 1960's was run by young students in college, Jessie Jackson and Marion Barry. They were all students in SNCC, and I am using them to use their power. And that is what the national political Congress is about, helping to change those conditions to bring

jobs, to bring training, to bring education, to help them to understand that the power to change themselves is in politics. I am urging them to register to vote, to campaign and run for office. Then you can really change the conditions that will help your young ones—who are 12, 13, 14—emulating you to do something about it by sitting in the seats of power throughout our country, in the city halls and the State halls and right here in the United States Congress and then in the oval office of this United States.

Mrs. COLLINS. Mr. Madison, your last words?

Mr. MADISON. Well, first of all, I grew up listening to Soul Train and I am happy to be sitting at the same table with Don Cornelius and that is the one show my 14-year-old will watch and can watch because of the reasons that he just said, and there are other shows that he won't watch because of the reasons that he mentioned.

I marched and have a record in civil rights. I walked across this country from Los Angeles to Baltimore, registering over 200,000 young people and took 100, all young people, with me. And so I reject this notion that somehow I am out of touch and I don't understand.

I understand, and I have had my rebellious times, and I thank God that I had responsible adults who told me that when I became an adult and it was my turn to be in a position of leadership, that I would do the types of things that would uplift my community.

These young rappers glorify Malcolm X. If Malcolm X was alive today, he would be sitting where I am sitting now. They glorify Martin Luther King. If Martin was alive today, as a religious man, he would be opposed to the type of images that are being bombarded in the ears and the minds of our young people.

And so what I want to see young people become are Congresswomen, Senators, leaders of this country, not hoodlums and gangsters, and I wish that the recording industry would promote and permit these young people to rap and chant about the things that uplift a people, like Martin chanted about and Martin rapped about.

Mrs. COLLINS. Mr. Cornelius.

Mr. CORNELIUS. Yes, thank you, Madam Chairwoman. I would like to close by commenting with all due respects—respect to Mr. Madison and Dr. Tucker. I don't specifically disagree with either.

I am not as personally insulted by rap music as they happen to be. I don't feel that rappers should be indicted as a group as either or both might be inclined to do. I do not feel that it is appropriate to focus or overfocus on this symptom, be it rap, gangsta rap, or hard-core rap without some serious focus on what brought us to this point, what some of the causes are, but more importantly than all of that, I think it is very important that we be careful not to add to the glamorization of gangsta rap.

Gangsta rap, if you will, Madam Chairwoman, is only part of the problem.

Some of the rap records that deal with sexual explicitness are, in my view, as much a problem, if not more of a problem than gangsta rap, and with all due respect to our other two witnesses, I am not sure that they fully understand how popular rap is. It is, in fact, not going anywhere.

You can do anything you want to do on this committee and when you look around, rap is still going to be there unfortunately.

But the bottom line is that we don't, at least I don't want to over glamorize gangsta rap, because the more we jump up and down about it without any real solutions or ideas as to how to control it, the more popular it is going to get, and we ought to take a hard look at radio and television, not just with respect to how it treats gangsta rap, because, again, that is only part of the problem, but how it has evolved from 25 years ago when I started into radio to an industry where you can say things now that you just could not say—you couldn't even think about saying when I started in radio.

So that gangsta rap is only part of the problem and we don't want to make heroes out of gangsta rappers through this committee, because I can assure you that they will not be uncomfortable about Congresswoman Cardiss Collins forming a committee of distinguished citizens like these to talk about them.

So we need to do less talking about how much we dislike or hate gangsta rap, and we need to come up with some ways in which to control the antisocial things that are discussed on these records.

Mrs. COLLINS. Thank you, very much. I thank you, very much. This has been a good panel. We have had a wide ranging discussion with the opening panel of this series of hearings that we are going to have.

We are now going to proceed to our next panel. I thank each of you for appearing before us, especially those of you who have come from very far distances and, Mr. Madison, we understand it took a lot for you to get here. We appreciate your coming.

Our next panel will come forward: Mr. Nelson George, a journalist; Mr. Ernie Singleton, president, Black Music Division, MCA Records; Mr. David Harleston, president of Ral-Def Jam Recording; and Yo Yo, a recording artist with East West Records.

Mr. George, we are ready to begin with you.

**STATEMENTS OF NELSON GEORGE, JOURNALIST; ERNIE SINGLETON, PRESIDENT, BLACK MUSIC DIVISION, MCA RECORDS; DAVID HARLESTON, PRESIDENT, RUSH ASSOCIATED LABELS; AND YOLANDA "YO YO" WHITAKER, RECORDING ARTIST, EAST WEST RECORDS**

Mr. GEORGE. Madam Chairwoman, it is a very great pleasure, I feel very honored to be here. My name is Nelson George.

I was a black music editor of Billboard Magazine from 1982 to 1989. I have written several books on the evolution of black popular music in the United States and worked in rap music in a number of contexts, including motion pictures and charitable organizations.

In 1989, I, along with a number of other people in the record business, organized a group called the "Stop The Violence Movement." It was a collective of rappers as well as young people in the record industry who put out a record, video, and a book looking at black-on-black violence, and in the course of that, we raised $300,000 for the National Urban League. So I have been very involved with rap and also its social side.

I first became involved in rap music or aware of it in 1978 as a college student in New York City when tapes of rap music were

being circulated along the streets of New York. I have seen it evolve from something that was for the youth, basically of South Bronx, as well as in Harlem. It has evolved into this multifaceted music that embraces everything from jazz-oriented rap, tri core quest, middle class rap, if you will, to Fresh Prince, Yo Yo rap, which deals with feminist issues, all the way to basketball players like Shaquille O'Neal making rap records.

Rap music is a very complicated form. It is not—even within one artist, it is not easy to say an artist is a gangsta rapper or not a gangsta rapper.

In that case, I would cite Tupac, who is someone who has been vilified and accused—which I think in the United States accused still means not guilty until proven guilty—has been accused of several things, but on his own record, a record called "Keep Your Head Up", which has been this year—last year was an anthem in praise of black woman. So within each artist there are many different impulses, "Some of which may be positive", and "Some of which may be negative."

But to say that every artist because they have one record or one incident in their life that may be negative, to brand them with an overall stripe, I think is very dangerous.

One of the things I want to talk about today, which has not been commented about very often in discussing this music, is music itself. The maker of the best known gangsta rap records, name Dr. Dre Andre Young of Los Angeles California, former member of NWA, now a sole artist and producer of Snoop Doggy Dogg, has not been successful simply because he has spoken on CD disrespecting women or gangsterism. Dr. Dre is easily one of the top record producers in America today. His embrace of 1970's funk and expert arrangements are crucial to the sales of his records.

To ignore the essential pleasure purely as a listening experience that one takes from his music is to be ignorant of how music as a product is consumed by those who buy it.

The music is always first, the sound of the singer or rapper's voice is second, the lyrics, if the listener ever learns all the lyrics besides the hook, it is usually the third element.

Gangsta rap often sells because it is musically superior to other forms of rap music or popular music. From the viewpoint of someone who has been following rap since his days in Harlem, I must say I am proud of its overall development as both an innovative recorded music and as a vehicle for social commentary.

That a handful of artists have sold millions of records about black genocide—and make no mistake about it, only a handful of artists have benefited in the millions from this violent music—does not invalidate the art form certainly.

Moreover, to discuss the subset of rap music, gangsta rap, outside the forces that influence it, from the Hollywood action movies of Joe Silver to the consumerism of the 1980's, TV shows like Dynasty, to the influx of AIDS in the black community, to teenage unemployment, to the availability of 12 millimeter machine guns and automatic weapons that are available by trucks in any black community in the United States, to 12 years of Republican government, to discussing rap out of this context is to rip this music out

of context and to endow its creators with the profound power they don't believe they have.

For me, the question of gangsta rap's role in America is not a question of the chicken or the egg. The egg in this case is the economic and social breakdowns that have torn at our cities since at least the riots of the 1960s and that shows few signs of really being addressed.

The chicken is the culture of cynicism about government and verbal rebellion that rap represents. If tomorrow every offensive gangsta rap record was removed from our stores, our air waves and our video shows, there would still be random violence, teenage unemployment, teen pregnancy and drug trafficking. The only difference is that the musical backing for our youth would change. Those conditions that frighten our Nation into congressional hearings on rap would continue.

Just in conclusion, I would just like to say that one of the things about rap that has made it appealing, both to black teens and white teens around America, is the fact that it is rebel music and that part—its critique and part of its appeal is that it attacks things such as the Congress of the United States, Christianity.

One of the big selling points, if you will, for a lot of artists about rap music is that it is anti-, anti- of most of the traditional value of the States.

Public Enemy, part of their appeal—one of the most powerful groups in affecting rap music—is that it embraces the nation of Islam, and it is has been a very important part of propagating the influence of the nation of Islam around the United States.

Many of the rappers in Los Angeles who have become very prominent also are devotees of the nation of Islam.

Thank you very much, Madam Chairwoman.

Mrs. COLLINS. Thank you.

Mr. Singleton.

## STATEMENT OF ERNIE SINGLETON

Mr. SINGLETON. Good morning, Madam Chairwoman. It is very much an honor to be here and to be invited to speak on this issue.

To you, Madam chairwoman, and the other members of the subcommittee, first of all I would like to identify myself. My name is Ernie Singleton, I am the president of the Black Music Division of MCA Records. Some of the acts on my label range from popular R&B artists such as Bobby Brown, Gladys Knight, Patti LaBelle, Jody Watley, New Addition, Bell Biv Devoe, and also hip hop acts, to include the likes of Mary J. Blige, Wrecks-N-Effects, Jodeci, and Heavy D and the Boyz, just to name a few.

The American music industry is one of the most energetic and imaginative businesses in society, employing hundreds of thousands of talented artists and musicians, as well as marketing, promotion, publicity, business affairs, marketing, manufacturing, and distribution personnel who produce recordings of remarkable diversity and remarkable depth.

And while our industry has been allowed to flourish in an innovative and creative environment, we do not underestimate the significance and the importance of our social responsibilities and our role as good corporate citizens.

Today, I am here to present to this committee my concerns, my personal views on this issue and the overview of the positive and important steps that the recording industry has taken in its responsibility for explicit content of sound recordings, including those that contain explicit themes, like some of the so-called gangsta rap.

In 1985, the Recording Industry Association of America reached an agreement with the National Parents and Teachers Association and the PMRC, or better known as the Parents Music Resource Center.

The agreement specified that music releases containing explicit lyrics, including explicit depictions of violence, be identified so that parents can make intelligent listening choices for their children.

In 1990, after communicating with parents, record companies and retailers, we established through the RIAA a voluntary uniform parental advisory logo. That logo is placed on all of our recordings that are considered to be containing explicit lyrics.

The standardized label was implemented to increase overall consumer awareness of the advisory sticker and specifically to provide parents with the single standardized and easily identifiable means of singling out records with explicit themes.

Each record company in consultation with the artist determines which of these recordings will display that logo.

If I may digress for a moment, Madam Chairwoman, I think you held up a CD that may not have been in accord with that, and that may be another issue totally separate and apart from the issue of the recording industry as a whole.

The black and white logo shown, or the parental advisory logo is standard in size and in color. It is also standard in placement and is affixed to the bottom right corner of an album, cassette, or CD. It is affixed to the permanent packaging underneath the cellophane shrink wrap.

The label measures 1 by ½ inch on cassettes and CD jewel boxes and 1 by ½ inch on albums. Let me add that this logo is actually printed on the CD or cassette cover and cannot be removed.

The Parental Advisory Program, supplemented by retailer cooperation, is a positive response of the music industry and responsible corporate citizens to provide useful information to parents and guardians to assist them in deciding what their children should listen to.

While I am expressing my views as a record industry executive, I would also like to speak as a citizen and a father of 3 children between the ages of 16 and 23. I believe that the parental advisory logo and for that matter, any labeling, is no substitute for responsible parenting.

The morals and ethics of our society are slowly diminishing and that, Madam Chairwoman, is what I think needs to be addressed and changed.

We must look at societal problems like our welfare system that encourages dependence and not empowerment. Societal disintegration starts with factors like these, not the music.

Rap, rap music and music in general, but more specifically rap music, is like a storm. It will not diminish until the societal woes that these young men and women so eloquently express in their music are attended to.

If you try to stop it, just like a storm, it will take you with it. I think that no one here will disagree with me when I say that families with strong parental figures, quality education, caring communities and real jobs is what is needed. These are some of the solutions to the problems of violence in our society.

Insuring the existence of those factors in the lives of young people involves some tough decisions at the governmental level and some tough decisions at the personal level. We can't simply abdicate our responsibilities as parents, legislators, or citizens by singling out a few TV programs, a few movies or a few musical recordings.

In closing, it would be fair to assume that there are some people in this room here today who have already made their decision to draw a conclusion about rap music and the artist. To those people, I ask that you open your minds and use today as an opportunity to take a closer look at the young people who are creating this music.

These young men and women are passionate about what they feel. They are poetic. They are very innovative and creative in their expression, but if nothing else, at this meeting you should be able to come away with an awareness of the fears and frustrations that they are so constantly expressing, that is so deeply rooted in their spirits and in their lyrics.

How can rap continually be blamed for the increased violence in our communities baffles me when the violence was here long before rap music and much longer than the gangsta rap music has been here. Rap artists verbalize their reality. They do not celebrate that reality.

Our children, who are these rap artists, are angry and they express their anger in their lyrics. Many of the young men and women who rap today are considered outsiders by the mainstream of American society. Their reality and their world is one full of poverty, violence, alcoholism, drug abuse, racism, homelessness, hopelessness, disrespect, just to name a few of the ills. They live in a world that few in this room, if any, could even survive in.

I do not condone violence or the negative lyrics, but this is the reality of our impoverished inner cities and it is the reality of the American youth.

Thank you, Madam Chairwoman.

Mrs. COLLINS. Mr. Harleston.

### STATEMENT OF DAVID HARLESTON

Mr. HARLESTON. Good morning, Madam Chairwoman. My name is David Harleston and I am president of Rush Associated Labels, or R.A.L., which has as its largest and most prolific division Def Jam Recordings, Incorporated.

Def Jam recordings or Def Jam was founded in 1983 by Russell Simmons who has been widely recognized as the individual who brought hip hop to the cultural fore. Russell Simmons currently serves as our chief executive officer.

R.A.L. is engaged primarily in the creation, marketing, promotion, and distribution of the spectrum of music that is known as hip hop. In 1993, hip hop music in all its forms accounted for approximately 7.8 percent of the estimated $10.2 billion of music in

the United States. Without question, hip hop has evolved into a major contributor to the music industry.

This music and this culture have achieved a level of creative energy which justifies our corporate commitment to the genre. Hip hop has provided an extraordinary avenue of artistic expression for African-American youth and it has economically empowered a generation of artists, producers and others who have imported hip hop culture and music into areas such as fashion, film, advertising, comedy, television, and publishing.

Madam Chairwoman, I would be less than candid if I did not acknowledge my concerns about this hearing. During the past year, the hip hop community has been the subject of intense scrutiny concerning the role of rap music in our culture. Some critics have suggested, for example, that rap music glorifies violence, degrades women, and erodes community values.

I do not question the sincerity of those who have expressed those views. However, I strongly believe that those views are myopic.

Let's be clear. Like all artists, hip hop artists are products of their environment. Their environments have influenced who they are and the kinds of music that they make. Accordingly, hip hop artists frequently relate experiences which many find unsettling or uncomfortable. That is precisely the point that certain artists are trying to make.

However, it is increasingly apparent that certain opponents of hip hop music are of the misguided view that if we do not hear about the issues raised and addressed in the music, then those issues will not exist.

In fact, one could argue that efforts to suppress hip hop artists are efforts to ignore unpleasant realities that exist in America's backyard. Such a view simply denies reality. Silencing the messenger will not extinguish the problem.

While I am here today to discuss hip hop culture and the recording industry, I hope that we can also begin a constructive conversation about the conditions to which some members of our society are subjected, conditions which, in fact, make gangsterism appear to be a reasonable life choice.

As a record company, Def Jam is essentially a manufacturer, marketer, promoter, and distributor of recorded music to consumers. Fundamentally, we discover, develop, and sell music. In so doing, we work closely with artists, managers and producers, all of whom have a direct and immediate interest in the success of a particular recording.

When we make a decision to sign an artist, that decision fully embraces the artist's vision. Our primary inquiry is whether the artist is authentic and distinctive. In our view, the dominant concern is that an artist write and rap from an important—from important experiences in that artist's life. Those experiences may not be pretty or pleasant. They need only be real.

It is for these reasons, therefore, that we do not require an artist to adhere to proscribed rules relating to lyrical content. Rather, in deciding whether, in our judgment, the work of a particular artist is of sufficient merit to warrant release, we ask only whether the work is true to the artist's vision as we understood that vision at the time we signed the artist.

We also acknowledge the significance of lyric symbolism in our artist's work. Like all recording artists, rap artists engage in metaphor and imagery in order to make their points. Curiously, rap artists are rarely given credit for their use of metaphor. Rather, they are all too often held unfairly to a literal standard which is not applied to creators and performers of other forms of art.

Some critics of hip hop music have also suggested that the lyrics will bring about the very problems they address. Some have suggested, for example, that the music contributes to a preponderance of violence and misogyny in our communities. Of course, that suggests and ignores both history and reason.

Violence and sexism in the African-American community and the United States generally clearly predate the rise in popularity of rap music.

Moreover, tragic as it is, violence is something that many of our urban youth must confront regularly and sexism remains a pernicious force throughout our society. As dimensions of our artist's experiences, these themes will obviously and inevitably find their way into the music.

One of our most important functions as a company is to amplify the voices of African-American youth whose experiences have historically been ignored by mainstream America. Those voices are, at the moment, articulating bleak scenarios throughout urban America.

The issue, however, is not whether to suppress, regulate, restrict, segregate, or otherwise curb the distribution of hip hop music. Rather, the issue is whether we, as a community and a Nation, are prepared to squarely address the very issues that have given rise to the lyrics that some find so troubling.

That, Madam Chairwoman, is the challenge. Thank you.

## STATEMENT OF YOLANDA "YO YO" WHITAKER

Mrs. COLLINS. Yo Yo.

Ms. WHITAKER. Hello, it is a pleasure to be here, Madam Chairwoman, the subcommittee. My name is Yolanda Whitaker, I am known as Yo Yo. I am on East West Records.

I am out of south central Los Angeles, born and raised. I am very involved in the music business. I have been for 5 years. Along with that, I am involved in an organization entitled the Intelligent Black Women's Coalition, which I have formed for many years now, 4 years, and we have 9 chapters in different States, which help boost the self-esteem for young black teenagers. We also deal with voting, teenage pregnancy, and education.

We deal with non—this is a nonprofit organization. We do have fund-raisers. We donate to black women, battered women shelters, little league football teams that are brought up in the neighborhoods. We donate to premature babies, mainly from Martin Luther King Hospital, drug babies.

On behalf of the rappers, we ask, where does it end? We see and hear violent acts every day, whether it may be through the eyes of the media, movie producers, or businesses. There was violence before rap and there will continue to be violence after rap.

For example, how many times do we see the Rodney King beating, the Lorena Bobbitt story, Tonya Harding, the Menendez trial?

I can go on and on, but where does it end? Violence permeates our every day life.

I am here to help you understand that there is a thing called context. When our lyrics are taken out of context, they take on a whole new meaning that you interpret as violence. There is a language difference from 20 years ago to now. Words change. We have a totally different meaning for the language we speak.

That is why, if you don't understand, ask, and we will take the time to explain. You take the time to listen to the whole story.

If you don't, our generation is lost. Those who block our music and refuse to take the whole story will never understand. Saying one is to respect our ancestors for what they have worked for is one thing, but saying that rap causes violence is another.

People choose to point the finger on us and censor our right to freedom of speech, but is that constitutional?

Why is the so-called negative rap so popular? It is because negativity is what surrounds us. The true rap listeners are surrounded by the negativity in the neighborhood and until you can help our situation, don't criticize the way we feel.

Rap artists cannot be held accountable for why people are in jail. These jails have been filled with our black males and females since slavery, and yet, where does it end?

This is the time for more autonomy. This is a time for each individual to take responsibility of their own actions. Rap cannot be the scapegoat. If we fail as a whole to acknowledge the real problems that be face, then we will never resolve the problems. Jobs, education, home discipline, teen pregnancy, AIDS, homelessness is something that we all should focus on, not rap.

Being from the hood, neighborhood, I can tell you that violence didn't start from a cassette tape that might have been popped into a home or car stereo system. Whitney Houston sells more records than any rapper. Why isn't that man's kids emulating her? Why is it our fault? We are the product of America your generation created. Don't shut us down. Hear us out.

Now, is the time to focus on real villains, not the rap artists. I ask you, Madam Chairwoman, where does it end and when will it end?

Thank you.

Mrs. COLLINS. Mr. Singleton, there are many misconceptions about how the recording industry works, and I would like for you to explain to the members of our committee your relationship with the artists from the time that he or she gets a contract until a final recording is distributed, and specifically explain who makes the creative decisions.

In other words, who has the final say in what that recording will contain if there are questions about a message. Mr. Singleton?

Mr. SINGLETON. OK, Madam Chairwoman, the process varies from record company to record company. My relationship in dealing with an artist and signing an artist to the label, we—if an artist is brought in by a manager or if the artist in fact brings his own product in, they share with us their music. They give us a sense of their vision.

Oftentimes, there may be a demo tape in terms of their production or their song quality or song style that they will present to us to give you a sense of what their artistic direction is.

In giving us that artistic direction, they are not giving us the layout in songs. At this present moment in working with artists on the MCA label, artists present to us their songs or we solicit songs from various producers and song writers.

Those songs are then submitted to the artist and artist's manager, and again, I am stumbling a little bit here because I understand we are talking about "gangsta rap."

Mr. SINGLETON. As I sit here, you make the point clear that we do not have any "Gangsta rap on the MCA label." The artists I am referring to are people like Patti LaBelle. In the case of Heavy D, Heavy D goes in the studio and does his album in its entirety by himself. He selects the material with his A&R director.

A&R people are people in the record companies who deal with the artists, producers, song writers. A&R stands for artists and repertoire.

In many cases, you will have an artist who will create the entire body of work and bring it to you. There are artists who work with producers to create that body of work and bring it to you. There are instances where artists work with various A&R people to find the music, songs, and production people to create the bodies of work, so there is no one way it is done. It varies, depending on the artists and creative people involved.

Mrs. COLLINS. Mr. Harleston, how is it done at your shop?

Mr. HARLESTON. It varies equally at Def-Jam. An artist, after being signed, and perhaps I should back up, but we learn about our artists through any number of sources. There is an A&R department, as there is in most record companies, that stands for artists and repertoire, and members of the A&R department are charged with, among other things, visiting clubs to determine if there are artists performing there live in whom we might have some interest.

They listen to demo tapes that are sent in, solicited and unsolicited, to the company. They listen to other artists presently on the label, who by virtue of work in the studio or elsewhere have their ear to the ground and a sense of who might have qualities in which we might be interested.

That artist is then presented to the chairman of the company, Russell Simmons, who talks with, meets with, listens to the concept underlying the perspective artist's work, and makes a recommendation as to whether or not the artist should be signed. The signing process is in itself an extensive one.

It is one in which we negotiate heavily with the artist's representatives or prospective artist's—at that point—representatives. Those number typically two; the artist's counsel, his or her lawyer, and the artist's manager, if the manager has yet been engaged at that time.

The negotiation can take anywhere from 2 weeks to, in some cases, 3 months. Once the negotiation is completed, the contract has been drafted to reflect the points agreed upon in that negotiation, and the artist signs on.

In its essential termination, that contract requires of the artist the obligation that he or she deliver a prescribed number of record-

ings to us within a prescribed period of time, and in consideration of that, we are required to pay what are considered advances against royalty income that the artist would earn at such time as the recordings are sold at retail.

I feel compelled to respond just briefly to a point that was made in the prior panel. With respect to Def-Jam, never, ever does the contract nor could the contract spell out, address, describe, define the lyrical content of the artist's recordings. That simply never happens, nor am I aware of it happening at any other record company.

Now, we have the artist signed, and it is time for the artist to begin his or her work. The artist begins working with a producer. That producer is an individual who sometimes comes with the artist, if you will, when the artist is signed. The artist has already identified an individual or a group of individuals with whom he or she wants to work.

If the artist does not have a producer, our A&R staff makes recommendations. The artists meet with typically three, four or five, and makes some decisions about whom they feel most comfortable with.

That producer and that artist then retire to the studio. Songs are written, lyrics are written, beats are created, experimented with, felt out. And after a period of time, typically demo recordings of the proposed album are furnished to us, the record company.

The A&R department sits down with the artist and the producer at that time, listens to what the artist proposes to record, listens to those demo recordings, and makes comments on those demo recordings. The comments typically are directed toward the extent to which those recordings are consistent with the artist's vision, as we understood that vision when we signed the artist. They are not comments or views that are directed toward the sexual imagery, the violent imagery, specifically. They are comments directed to the body of work in its entirety.

The fundamental question in its simplest form is, is this good music, is this good hip hop for this artist? And by "for this artist" I mean, as we understood what this artist's vision, dream, mission was when we signed the artist.

Those comments are then discussed with the artist. The artist returns to the studio with the producer or the corps of producers, and continues working on the project. It is an iterative process. The artist rarely disappears and returns 3 months later, we are a finished recording. It is a process in which the artist seeks comment, not just from the record company, but typically from his or her colleagues, from other producers, from time to time, journalists in order for that artist to develop a project that he or she can be proud of and support during the period of time the project is being sold.

Once the project is completed and delivered to us, the ball, if you will, moves from A&R into the marketing and promotion dimensions of the company. In those dimensions, employees meet with the artist to confirm their understanding of the artist's vision as the artist had defined it in both the music and at the time we signed him.

The department comes up with plans and strategies for marketing and promoting the record, plans and strategies which are unique to each record. These are, as I said, discussed with the artist, and a marketing plan is devised.

At that point, the record is released, presumably the marketing plan is followed, unless we feel a need in the course of the sale of the record to alter that plan, because it is not having either the effect or not reaching a demographic that we had anticipated, and over a period of 3 to 6, in a very successful case in hip hop, 9 or 12 months, the record is selling. The artist is promoting it, and when that is over we are hopeful the artist returns to the studio to start it again.

Mrs. COLLINS. There seems to be a great deal of effort put into the whole project. I was taking some notes as you went along, about the song being written and the beats being filled out, and whether a recording is good hip hop for the artist. You talked about a marketing strategy being devised, and the release of the record and you talked about the demographics to which it is to be marketed, but I didn't hear you at one time say who made the final decision about the lyrics.

Mr. SINGLETON. May I respond to that first?

Mrs. COLLINS. I want Mr. Harleston to respond to that, then I will get back to you.

Mr. HARLESTON. It is a deliberative decision, and it is not a decision about the lyrics, per se. Part of what I am trying to convey and I think Mr. Singleton was conveying previously, is that this is not an inquiry or even a process that is unidimensional. We look at the entire body of the work. And it is not amenable to looking at lyrics and saying, these are no good or these are good. Now let's look at the music.

Like all other art that I am aware of, we really must look at the body of work, the piece of art as a whole. It is a collaborative process. There may be a comment raised by a member of the A&R department—this song doesn't seem right to me, this artist doesn't seem comfortable with this particular beat, why don't we try something else. The artist hears it and says, "Gee, I wasn't comfortable with it", the producer thought this—it is a collaborative process. And it is unfortunately one simply not susceptible to the kind of segmentation that the prior, frankly, panel suggested, and that I have seen in written reports criticizing the way we do our work.

Mrs. COLLINS. Mr. Singleton?

Mr. SINGLETON. Madam Chairwoman, I think from record company to record company, the answer to that might be a little bit different. At MCA, maybe over the last—since we began putting the parental advisory label on records, we began to realize that in order to avoid slippage in not knowing when a record merits a sticker versus when it didn't, that we had to redefine how we functioned internally within the record company. So there is a committee of people, that includes even our Business Affairs Department, that reviews the lyrics once the songs are done and recorded and completed, and then the artist or producers turn in those songs, the tapes, as well as the lyrics.

And we review those lyrics, and in reviewing those lyrics, that is what helps us to make the determination as to whether or not

the parental advisory logo should be put on the record. And once that decision is made, we converse then with the artist and the artist's manager to make them aware that the parental advisory sticker will be going on the record, and quite often artists have a tendency to hit the ceiling because that label is being put on the record because retailers have a different reaction and—some retailers have a different response as to whether a record that has the PA logo, the parental advisory logo or not.

So at MCA, we actually review the lyrics of every album that is turned in.

Mrs. COLLINS. This is for both you and Mr. Harleston.

Do you ever say, "There is a standard here and there are some limits beyond which we will not go?" Do you ever get to that point if there is something written that you find just—that you just don't think should be recorded, words or deeds being portrayed that you just don't think should be recorded, do you ever say, "Well, we just can't do that?"

Mr. SINGLETON. In our case, yes. There are points where we will see or feel that the lyrics or the song doesn't work or it doesn't complement what we choose to put out as a company, and we would make the decision or have a discussion with the artist. And oftentimes the artist will be willing to go in and make adjustments those songs.

Mrs. COLLINS. Mr. Harleston?

Mr. HARLESTON. We have certainly come across songs we found just artistically deficient, and we have refused to release songs on that basis, and indeed, as most record companies, don't release records that we don't like.

Mrs. COLLINS. If the lyrics are extremely offensive to the vast majority of people who might be listening to them, the vast majority, not just a small segmented group or those that buy the recordings, but extremely offensive to most people in our society, would you then say that you have a standard which you will not go beyond?

Mr. HARLESTON. I guess I can only speak on our practice to date, and the cases or matters that have come before us in terms of songs or recordings. We have not made that judgment. Whether that would happen in the future, whether one could conceive of or concoct lyrics, songs that would cause us to make that judgment, I just don't know.

Mrs. COLLINS. In your testimony, Mr. Harleston, you state that at Def-Jam recordings, when you make a decision to sign an artist, your dominant concern is that the artist write and rap from important experiences in that artist's life. You continue to say that those experiences may not be pretty or pleasant but they need to be real.

Yet, in a recent Wall Street Journal article that we have been fanning around up here, it talks about this young lady, Boss, Lichelle, which I understand is her name, and the article entitled, "How a Nice Middle-Class Girl Evolved Into a Gangsta Rapper." And in this article, she describes how she was not able to get a recording contract until she started doing gangsta rap.

Now, how is it that a company who prides itself on promoting authentic voices could have such an artist? As I understand it, she is on your label. Is that right?

Mr. HARLESTON. Yes, Boss is on D.J. West.

Mrs. COLLINS. So how could this have happened?

Mr. HARLESTON. First, if I could address the factual inaccuracies both in that article and in the prior panel.

Mrs. COLLINS. OK.

Mr. HARLESTON. When Boss was signed to us, Boss was Boss. That is to say, Boss is what she is now.

Mrs. COLLINS. So you didn't change her?

Mr. HARLESTON. Absolutely not. As a factual matter, we have never even attempted to do that with any artist. I suspect every other record company is the same.

Lichelle, professionally known as Boss, is an extremely exciting artist who made the decision when we became aware of her to create a character, to create a persona that she thought reflected a sentiment, a theme, a feeling among a whole host of women in the hip-hop community, and men, and that was of a hard-core female.

And this persona, and I encourage those who have made reference to Boss and who have read that article to listen to the entire Boss album to get a full understanding of the dimensions of that persona. Boss, the character, as opposed to Lichelle the individual, and we should note that characters in music, personas in music are nothing unique to hip hop. I was thinking about other artists like Cindy Lauper, David Bowie when he adopted the Ziggy Stardust persona, and in many respects Madonna, for some reason I think we are comfortable distinguishing between the on stage or performance personas of those artists and their off stage private personas.

In hip hop, people have a little more of a tough time doing that. I am not quite sure why.

But if you listen to the entire album and get a full sense of what this persona is, you understand that this is a frustrated, angry, and frankly a little bit crazy person, member of the hard-core hip-hop community. She is very experienced sexually, she has been involved with drugs, the persona, now, not the individual, Lichelle.

And really she paints a movie-like picture of the individual, the character, and the situations in which she finds herself. I think it is very important to understand, and in my statement you recall I made reference to the inability of a number of listeners to accord hip-hop artists credit for the kinds of uses of metaphors and imagery and other techniques that in other literary and artistic contexts are presumed, frankly, with respect the artist concerned.

But when viewed in that context, the character, Boss, is very real. And that is the story.

Mrs. COLLINS. In The Wall Street Journal article, Yo Yo, Boss seems to say—and this is a direct quote, she says, "I am a businessperson, I know what I am doing, I know how to make it in this business." While there may be some authentic gangsta rappers out there, do you believe that a large number of the people who do this are just smart business people who just want to sell their music?

Ms. WHITAKER. I am pretty sure you probably do have outsiders looking in saying, well, what is selling right now, is rap—rap is what they are listening to and rap is what is hot. Some young teens do feel like the only way out is rap, out of the neighborhood,

out of—trying to survive. Yes, I do agree that some people feel like that. In all cases, that is not true.

Mrs. COLLINS. Would you say——

Ms. WHITAKER. You have true artists——

Mrs. COLLINS. Go ahead.

Ms. WHITAKER. You have true artists and you have artists who feel what they say. I am a true artist. I feel what I say. I talk about different issues, issues that my mother might not agree with. I speak words that my mother may not agree with. I say things that maybe only the kids I grew up with, the kids I go to school with and the kids I hang out with might be able to understand.

My mother might not be able to understand everything that I identify with. The way I dress, the way I do my hair, the lipstick I wear, but years ago in my mother's generation, her mother couldn't understand.

Mrs. COLLINS. That is certainly true, because I don't understand the things that my son did, and my mother didn't understand the things I did, but somewhere along the line we had a meeting of the minds. I am sure that is going to happen in all cases as each generation grows into an older generation.

Can you tell me whether large numbers of people who get into this business do so simply to make the money or because they have a true feeling as you do about what they want to say in their recordings.

Ms. WHITAKER. I couldn't answer that question directly because I don't know why each individual chose to become an entertainer in the music business, rap business.

Mrs. COLLINS. In the rap business?

Ms. WHITAKER. I cannot answer the question why each individual chose to be a rapper. I chose to be a rapper because it was something that I felt like I wanted to get into, I was talented in all areas as well as in poetry, not only into creating a culture with my music.

Mrs. COLLINS. Let me ask you this question. In *U.S.A. Today* in October, they had an article called "Talking Tough", and I know you have seen this already, and they are talking about the "Hip-Hop Culture and Female Rappers Go With the Gangsta Flow", that is the title of the article.

But it says in here, Yo Yo turns down her show if young kids are there. She feels the trend has gone too far and plans to change her image, and it quotes you as saying, "I am so disappointed with the record companies, now they are only looking for street rappers, no diversity."

Is that a true statement? If so, why did you make the statement and in what context did you make it?

Ms. WHITAKER. That statement might have been took out of context. I didn't say it like it is written up in the article. What I said was, when I perform in front of kids, I do censor my rap, when I know there are kids in the audience, I tend to change words because I know kids are out there listening to my music. My music has a sticker on it that says explicit lyrics on the cover of my music.

When children do come out to hear my music, or some public event where everyone is coming out or it is a free event, I tend to

change my music only for the safety of the kids, because it is public, it is free, and the parents are with their kids, and I know that it is a kid event. That is like me going to Disneyland, or going out in the public speaking to kids and using profane words.

I don't know how 12-year old kids are walking into stores and buying $17.99 tapes and CD's. I don't understand how it is happening.

Mrs. COLLINS. I believe it was Mr. Singleton—and I put the testimony down—who talked about the labeling. Which one of you talked about the labeling requirements?

Yes, Mr. Singleton, you talked about the labeling requirements and about having met with the parents. Is the advisory you have on here something agreed to by the PTA and others?

Mr. SINGLETON. Yes, and PMRC.

Mrs. COLLINS. And there was something in the testimony that I pulled out and circled that said that most of the time, as I understand it, when these CD's and cassettes are being purchased, the parents aren't buying them. The kids are the ones who go to the record stores and buy them. So even though there is an advisory on there, the kids aren't likely to pay any attention to it.

As a matter of fact, it would seem to me almost an incentive for an inquisitive kid to want to buy it to see what the thing says. The burden should be placed on the parent, which is where it should be, no doubt about that, that is where it should be. But, I just wonder how effective you think this advisory is and whether you think more can be done?

You will recall the first panel said that mere labeling was not enough. Tell me what you think about that, any of you sitting at the table.

Mr. SINGLETON. I think there is a need for more education if the labeling is being ignored—education of the retailers and a lot of are retailers doing a lot about it. A lot of retailers already do things to separate the music and make it where—some of them have rules that if you are not 18 or older, you can't buy the music.

In various communities, there are different postures that people take on the—if I may read it, there is a piece here, the National Association of Recording—record merchandisers, which is a major organization of retailers around the country, in America, and in reference to that same thing, it makes reference here, I will just read a portion of this, it says, "Every store which tries hard to work with local communities finds the message is mixed. Some stores which have implemented the 18-to-buy policies at the urging of the community find after a period of months that they received as much feedback from parents who are angry that they had to accompany the teenager to buy a piece of music as they receive support from parents who were angry about a piece of music a teenager had bought unchaperoned."

So there are mixed feelings and ways various retailers are handling it. And to respond to what Don and Dr. Tucker and Mr. Madison was referring to, I think that maybe there is a need—and I feel these hearings are bringing that about as well—a need for more communication, more awareness, and if there are deficiencies in the system, let's identify what they are and find ways to adjust or correct that.

But more importantly, it is critical that we find ways to redefine upgrading our moral standards. I think we need to figure out why they are saying what they are saying. There is anger, there is rage, there is some lack of communication, and it is not unusual for people that are in their early 20's to be defiant, to feel like they can rule and conquer all. It comes with youth, it comes with the inexperience of being a young adult as opposed to being a seasoned and experienced adult. Only after you have lived can you relate to the experience of an adult.

But there are a lot of the young artists who are very mature, and if you listen to what they are saying and how they are saying it, they are very eloquent, they are very artful, their statements are very profound. We seem to harp on the fact that it is vulgar and obscene. They live in a vulgar and obscene environment. Teen pregnancies—babies having babies is profane.

So we need to address, I think, some of the societal problems to correct the issue that our children are expressing, which emanates from the environment in which they live, and it is also the reason why not just black kids but white kids in record numbers buy the music, because they relate to this reality.

And I think it was—I am trying to recall the gentleman's name who made the comment that rap music is the CNN of the inner city—Chuck D of Public Enemy—and it is that.

Mr. GEORGE. Madam Chairwoman, can I address the question?

My problem with further regulation and stickering of records based on even an individual song that is within any artist's repertoire, with any 12 songs, there may be one song that could be objectionable to someone. Public Enemy, which is a group most people seem to hold up as a group that has strong messages, they have been attacked on two of their albums for misogyny on certain cuts.

If you label them that kids under 18 can't buy a Public Enemy album, you are taking the other 10 songs talking about the Black Panthers or Louis Farrakhan, which are all valid artistic area, and you are saying a whole group of people who have already been turned on to the ideas of Public Enemy can no longer have access to that material.

I am just worried when we get into this whole idea of stickering or additional restrictions, we are restricting an artist who may have 10 messages on one album and one may be objectionable. That is what I am very—it is more complex than saying sticker and restrict. I am very concerned about that.

Mr. HARLESTON. If I could just make one additional comment. In my view, labeling is really—or the current labeling practice is really as effective as parents choose to make it. I fully acknowledge the difficulty of raising children, particularly in urban America, young African-American children.

It is tough out there. But that difficulty does in no way diminish the responsibilities that attach to parenting. It means having, I think, discussions with kids and families about what it is they are listening to and indeed why it is they are listening to it. I think not only does that give a parent greater insight as to what is in that child's mind but also insight into the larger issues with which that parent may not be familiar, may not have as great an understanding as he or she could.

Mrs. COLLINS. Mr. Singleton, in your testimony you state that MCA Records doesn't underestimate the significance and importance of social responsibility in your role as a good corporate citizen. Is it socially responsible and good corporate citizenry to make millions of dollars off of sexually explicit or graphically violent lyrics that are sometimes used in gangsta rap?

Either of you, or anybody at the table.

Mr. SINGLETON. All fairness, I would prefer passing that on to someone else. We do not have any gangsta rap music on the MCA label.

Mrs. COLLINS. Mr. Harleston?

Mr. HARLESTON. The question I think presumes the kind of almost oversimplified analysis or definition, rather, of gangsta rap or of the issue of the problem. Clearly as a company we feel a sense of social responsibility.

We feel that responsibility to our community's African-Americans, and we feel that responsibility to the very individuals who are raising the issues that we are discussing today. In many respects, and I think everyone would acknowledge that the purpose of what has been called gangsta rap here today has been served, because we are talking about it, and it is upsetting people. I don't think the response is making a lot of sense, because the response is, let's stop the expression or the definition or the articulation of the problem, rather than what I think it should be, which is let's address the problem, let's address the problems in education, let's address the problems in unemployment, let's address the problems that are plaguing and have plagued our community.

Larger than that is my view that this is not a debate or discussion over who owns the civil rights movement. I think everyone at this table both understands and recognizes how we at this table have benefitted from a profoundly important program, the most profoundly important movement in this country.

What is curious is that gangsta rappers, as they have been characterized here today, are telling us that the work is not done. Gangsta rappers, as they have been described here today, are telling us we have got to keep moving, because the demands that we imposed on this country and this government in the 1960s have not been met, and if we think that the struggle or the fight is over, we are kidding ourselves.

And that message is profoundly important. So certainly we feel a sense of social responsibility. We feel it to the community which includes the very kids who are making us aware of what is going on in this music.

Mr. GEORGE. Madam Chairwoman, I would like to just slightly address, again, since I am the only sort of music critic here, address the question of music and artistry. I for one—I found the Snoop Doggy Dogg album cover offensive. I have the CD in my office flipped over so I see Snoop's face and not the cartoon. There are overall things that are objectionable. At the same time, there are expressions of feeling, expressions of emotion that is are very much in touch with the feelings of young America.

I would say, cite, for example, in the last year, there has been at least three or four, maybe even five videos that have been made by artists associated with gangsta rap that are funerals as the cen-

terpiece of their videos. The reason they had funerals in the centerpiece of their videos is that the songs deal in violent imagery but they are about the end product of that violence.

Ice Cube has a song that talks about violence specifically, talks about death in the black community specifically, but the context of that discussion is that it shows the end point of death and the kind of sadness with a loss the gangsta rappers feel.

A lot of this music talks about people who have gone, passed, died. From other records, not necessarily gangsta rap, such as the record—"Reminisce" by T. L. Smooth, that also deals with the idea of death, of loss. Of a lot of stuff at that goes under the banner of gangsta rap, because it may have curse words or explicit violence, the context of the discussion is about death itself and about the impact of death on the artist describing it.

So again, I must say when we discuss these records, we must make sure we are putting them in the proper context.

Mrs. COLLINS. Well, Mr. Cornelius made a distinction between hard-core and gangsta rap. Do you make that same distinction?

Mr. GEORGE. I don't know if you can totally use the phrase hard-core. I tend to associate hard-core—this is a regional discussion to some degree, in gangsta rap as we know it and discuss it, tends to be a phenomenon of Los Angeles, Calif.

There are other branches of it, but the majority of the artists are from Los Angeles, and I think the reason gangsta rap came out of Los Angeles has to do with the particular conditions of that city. The gang culture there has been there for 20 years or so. It is much more intense.

The idea of the drive-by shooting, which has become part of our lexicon in this country, is something that is foreign to New York, foreign to Philadelphia, foreign to DC. It is very much a product of that environment. So part of this discussion of gangsta rap has to focus in on the particulars of Los Angeles, south central.

Ms. WHITAKER. I was saying, being from Los Angeles and going over to the East Coast, there is a difference, they are more culturally motivated than the West Coast, I feel. I feel the West Coast are so involved with gangs, drugs, it is like they are locked into a cave. It is like they are shelled in. You know when you are in the neighborhood of the young gang bangers, or just the black neighborhood. You know when you are in the hood, and you know when you are out of the hood. And it is like that everywhere you go.

I think that West Coast rappers tend to be more hard-core, which you would call it, because reality of Los Angeles or the West Coast is so hard. We can't run from the problem that surrounds us. If we talk about the situations that may be detrimental to someone's ears, they may feel, or may be harmful to a child, you may feel, it is reality, and kids are listening to it because they see it, and they don't see it from your eyes, like you see it.

They see it from looking at it. They see it from across the street, they see it from their mother, using drugs. They see it from bums laying on the corner. They see it from the tore-up neighborhoods and drive-by shootings.

So it is not as harsh as you make it seem. It is reality for us. These words are not as intimidating to me as they are to you, although I am a feminist and although I will not and will never let

anyone call me a "bitch" or a "ho." I am not offended when the word is used, because it has become a slang word in the neighborhood. That is not as intimidating as my mother may take it or someone else may take it.

Mr. GEORGE. Madam Chairwoman, I want to continue to put this in a context. We haven't really done that totally. Gangsta rap as we know it as a genre of music, has its roots in the mid-1980's. There are a couple artists you might cite, particularly Ice T, who made albums in the 1980's.

One of the things very clear about the evolution of this music is that rap music got more intense and violent when crack cocaine became one of the leading forces of economics in the black community. You can almost look at the indices of gangsta rap being created, particularly 1989, 1988, when Dr. Dre, Ice Cube, et cetera came out of.

Much of the material deals with crack cocaine, especially that period. The amount of violence in the black community in cities like DC., for example, New York City, L.A., all escalated with the introduction of crack cocaine. The gangs who had so often been in L.A. for years and years in the black community, became much more dangerous, violent, in fact, became national concerns, in the sense that when crack cocaine became a viable tool for the expansion of their criminal enterprises.

Gangsta rap is very much a reflection of this new environment that was created by crack cocaine. You can look—gangsta rap as we describe it and as we have discussed, from 1989 or 1988 to now—before that there were always records that were violent, like the message in 1984 that dealt with social reality. But the intensity of violence in rap music is directly related to the intensity of violence in the black community.

If I had the time I could make a chart that would show you exactly the amount of violence, the incarceration of young black men, and the degree, the number of gangsta rap records beginning to be created.

Mrs. COLLINS. That is interesting. You said, if you had time you could do that. I would like to ask you to make such a chart and send it to the subcommittee, because I would like to see the correlations that you have there.

Mr. GEORGE. I will work on that when I get back to New York.

Mrs. COLLINS. Thank you very much. I am kind of stuck on this question, so I am going to keep on asking it for a little bit, anyway.

Mr. Singleton, you state the morals and ethics of our society are diminishing, and we have to look at societal problems, something the Congress doing right now, and you further state that societal integration starts with factors like these and not with music.

But now the question is, are you seriously suggesting that the vulgar lyrics in gangsta rap or whatever you want to call it, plays no part at all in the further disintegration of morals and ethics our society?

Somebody in the first panel mentioned the chicken and the egg issue. What is your response to that?

Mr. SINGLETON. I am not saying it doesn't have any bearings on the problems in our society, but it appears as though a finger is

being pointed at rap music as being the problem, when we are seeing more the effects of a much broader problem. It is almost like in the days of segregation. I didn't agree with the fact that we had to drink from the colored-only water fountains, but that wasn't the problem. That was a little bit of a much bigger problem.

When Rosa Parks had to sit in the back of the bus, I am sure she didn't agree with that, as none of us agreed with it. In fact it didn't matter to me whether I sit in the back of the bus or not, just don't make me move once I sit down. But that wasn't the problem, where we sat. It was more a symptom of a much bigger problem.

All I am saying, Congresswoman, is that there is a much bigger problem and rap is being made the scapegoat of something that is much, much broader than the rap artists. In the spirit of fairness, the record industry and the record companies are being blamed and pointed fingers at for something that our children created? Major record companies didn't create this music.

Mrs. COLLINS. Did they exploit it?

Mr. SINGLETON. They didn't exploit it either, Madam Chairwoman. Major record companies and retailers were avoiding this music for a long time. This music took over a major, major share of the marketplace.

And again, I sit here before you, it was an honor because you asked, as it is an honor to have so many Representatives, African-American Representatives in Congress. There is no Congress person that would ask me to do anything that I wouldn't do in terms of moral responsibility and our commitment of what we need to do. Whether I was working for MCA or working for no one, I would be here, because I understand the call, and I understand the need to address the issue.

But the point I am trying to make here is that if we are going to point fingers, we really need to stop and hopefully if nothing else happens, as I said earlier, let's identify the real problems. Let's not put a Band-Aid on what appears to be broke.

The problem is much bigger than—and everybody here is saying it, even the people who spoke, the other panel who spoke, they made the same references in terms of what is going on in our inner cities. It is not an easy problem to solve.

I can't sit here and act like I am so intelligent as to what goes on in Congress and government to legislate, and tell you, Congresswoman, or the Senate or the government how to correct these problems. All I am saying is, please don't point fingers at—we go out of our way to make our artists be community sensitive. One of the fundamental things we tell an artist is, if you are not going to give back to the community, we are not even interested. We are not even interested.

It is imperative that the artists understand they have got to give back to the community, that it is so important, that our children are given hope, our education system seems to be failed. So yes, I am saying a lot of things. We have a welfare system that promotes—that a woman—that there is no man in the household, for a woman to be on welfare.

So it is encouraging a family to be raised, whether it is a boyfriend or whatever kind of spouse that is living with the woman,

women are encouraged to not have a man present, so the children therefore do not have a manly figure there to be raised.

I am number 9 of 13 children. My mother and father fathered all 13 of us. I don't relate to that world of children being born and raised without both parents being present or without parental direction or guidance. Again, we have an inadequate system in our welfare system that opens the door.

We talk about the crack problem that exists. What about the crack mothers and fathers of the last 20 years and where are their children and what are they doing? Some of our problems are much, much, much bigger than any song you hear from Tupac Shakur or Snoop Doggy Dogg. The graphics of the lyrics and the graphicness of the packaging is a part of a problem that is a lot, lot bigger.

I have 3 children, a 16-year-old honor student, very athletic in sports. I have a 22-year-old daughter at Xavier University in New Orleans and a 22-year-old son in New Orleans. I have a stake here. But my children, Congresswoman, are your children.

When we as a society accept our children and not shun the responsibility of another's children—when I see people going into a parking lot because of somebody taking their car or whatever the term is, a car banging, that concerns me, that affects my community as well. These problems are so broad based, they affect our real estate, they affect our community, they affect our economic base.

I think Congresswoman Waters is a prime example that I see as a role model that I know, she is one of the few politicians, and this is nothing against any other politician, but she is one of the few politicians that I know the rap community adores and respects because she gets in the trenches with them. There is a sensitivity level there or a relatability that I think brings about a trust that, you know, I love Jesse and—there are so many rappers I love, and I hear different things.

It is important that those of us who are leaders begin to have dialogue with the Yo Yo's of the world or the Ice T's or the Ice Cubes. Let's figure out what is wrong, why are they saying what they are saying?

Mr. GEORGE. Madam Chairwoman, I would like to add something else. I think one of the things that wasn't done earlier that we need to do is discuss the difference between what MCA records is and what Def-Jam records is in relation to the overall development of rap music. That is the rap music from its earliest roots in New York City in the early 1980's was the music made a independent labels, put out by independent labels, mostly initially black-owned. Sylvia Robinson, a recording artist, Koshidya Hill records out of New Jersey.

For most of rap's history up until 1987 or so, rap music was totally an independent product. They were all independent entities not involved with major corporate structures.

In 1987 or so, I believe, Russell Simmons and Def-Jam made a deal with CBS Records for distribution. In the wake of that deal, a number of other independent labels such as Tommy Boy, all independent labels, made deals for distribution of the product.

But the actual product itself came through independent labels. To this day, now in 1994, Def-Jam basically is an autonomous orga-

nization that makes the records it wants to make. Tommy Boy does likewise, and they have a deal with Warner Brothers. These independently owned companies are basically the lifeblood of rap music. The major labels only in the last few years have signed rap artists directly to their labels.

To this day, a lot of the records that are being objected about, such as things made by 2 Live Crew, records made by Ice Cube, Ice T, now most of MWA's products, are independent labels still. These labels are not affiliated with major corporations.

I just don't want anyone to get the feeling that—I get the subtext that is there is a cabal of rich white men, sitting in big towers on sixth avenue, deciding that we should put these records out. That is not how rap music works. It works by entrepreneurs, mostly black, make the records for an audience, mostly black, and now the music has crossed over to whites, to some degree, but it is still very much a black-created, black-directed, black-targeted product.

Uptown Records is owned by a young man named Andre Harrel, an ex-rapper himself, which is distributed by MCA, but Andre is fully aware and in control of the product that comes out.

So I just want to put it in context that this music is very much a product of our community, very much a product of our young business community, and I guess a subset of that discussion is that in the last 10 years—I started in the record business as a writer in really 1981, it was my first real job. I am a product of rap music in the sense that my career as a writer has been elevated and informed by the development of this music.

I can parallel my career and my development as a writer by my ability to write about rap music at a point when no one wanted to write about it 10 years ago. And most of the people I know who are my friends were all young men in New York City in the late 1970's, early 1980's, trying to find our way into the business, and rap music has funneled out, and we have done well and the people who came up behind us have done well.

There is an industry that did not exist prior to rap music's creation, that was a point of entry into a business that was locked out for black people. There are so many black college graduates, so many 25- to 30-year-old black men and women employed in the record industry in a wide range of activities because of this music.

I just think we need to understand the role of rap music both as an economic force within the black community, as an employment source, and as a cultural source. Rap is a multifaceted environment, and gangsta rap as we know it, is but one factor in an overall tapestry of music. So let's put that in context.

Thank you very much.

Ms. WHITAKER. I would like to add, if I can, there are many forms of rap music. There is not just gangsta rap, hard-core rap. There are many forms of rap. Fresh Prince of Belair is a rapper, an artist now on TV, what is the name of the show? Fresh Prince of Belair.

I wonder, why does the bad images or the images that we say, or you say, not me, you say are bad images, so popular? Why is Snoop Doggy Dogg going out in a day and selling 3 million albums? Why are those just the ones that you point the finger at. Tupac, these guys are selling millions of albums. They are the requests.

People are not going out on the street corners passing these tapes out saying they are free. People are going to stores and purchasing these tapes.

People want to hear this music. I don't understand how the discussion becomes so—I understand how the discussion becomes so big, because parents are now paying attention to what their kids are listening to, and wondering why they are listening to this music. But you have to take a look around and take a look at what these kids feel.

They go out and buy the music because they feel for this type of music. If I don't feel—I don't feel for rock and roll, and I don't go purchase rock and roll. I don't feel for certain types of music, and I don't purchase certain music. If certain music offends me, I don't purchase it, I don't listen to it, and if I choose not to buy it, that is my choice.

People go out and they purchase this music. They choose to listen to this music. How can you say, I don't want you to listen to that music when they choose to listen to this music? I think parents need to start disciplining their children, being more involved in home activities.

There are too many single parents. There are not enough home morals for these kids. That is why you have so many 12-year olds listening to rap tapes. If your child can get ahold of a rap tape, can he get ahold of a porno movie, question turn on HBO and see what he wants. He can get ahold of Playboy Magazine.

When you attack rap, you need to attack every situation, because rap is not the key factor here. And the lyrics are the key factors here.

Mrs. COLLINS. In this Congress, there is a tremendous discussion going on now about these issues. You mentioned that it is not just rap, that when they turn on television, there is violence, et cetera. There is a tremendous discussion going on in this committee, not in this subcommittee but in this Committee of Energy and Commerce about the violence that is on television and cable. That is going on right now.

The Congress has a responsibility. When there are tremendous issues that are of concern to the public, we must take a look at those issues. I said in my opening statement that I am not seeking to do doing anything about First Amendment rights. I don't believe you can legislate morality. I think it is something that has to come from within, whether it comes from within the home, the church, or wherever it is, but it has to come from within. If there is anything we hope to do, it is to raise the consciousness. So far as the music is concerned, there is nothing I see wrong with "the music", per se, with the beat.

The problem that many people have, which is part of the subject of this hearing, is that the lyrics are offensive to many people. Now, whether or not you in the industry find it——

Ms. WHITAKER. Who are they offending? Who is putting the tape in the tape cassette and listening to it?

Mrs. COLLINS. The children—the parents are the ones who are beginning to complain. That is why we have to find out what is going on here.

There is a whole industry that is talking about these matters, and these are matters that come before everyone. This has to be looked at from every point of view that is involved here.

So the industry, of course, is going to say, we are doing nothing wrong. I am not here to choose whether you are right or wrong. Frankly, I don't really see the difference. As long as a parent wants his child to listen to this music, that is a parent's responsibility. As long as a parent gives a child "X" number of dollars for allowance and they can spend that money any way they want to, that is OK by me. But it is those large numbers of parents who say we don't want our children hearing this, we don't want our children watching television and seeing all these kinds of things, we want better labeling, we want certain things taken off the air. Those are the things that come before government.

I am not one to talk about labeling in any real sense. I asked the question because I wanted to know. Is this label sufficient?

What do you think about it? You who are in the industry, I am trying to get your assessment, do you think this is adequate or don't you?

One member of your industry has said it is adequate. Another has said it is not adequate and that there are other things that can be done. Someone suggested you might put an "X" on there the way you do with movies. Somebody mentioned something about the FCC. There are all kinds of remedies and one remedy is to do nothing. We all understand that.

But we are about the business of finding out what is going on. Someone stated that everyone is involved in rearing children. We all know the old African statement that it takes everyone in the village to raise a child. I believe that. But we are about the business of finding out what is going on here. We aren't about the business of criticizing anybody. Everybody has the right to make a living. But we also have a right to know what they are doing. That is what we are trying to find out here and that is what we are going to find out here.

Mr. George, on the one hand, you say gangsta rap popularizes the use of guns and then you say that these records have no influence on our children. You say, gangsta rap has played the same role of popularizing guns in American mainstream entertainment as movies.

How can you reconcile these positions? They are opposed, it seems to me.

Mr. GEORGE. Well, I don't see how I can criticize and condemn totally, let's say, Dr. Dre for having a gun in a video, when I can go on the subways of New York City and see a poster for Steven Seagal's movie which opens up today where he has a loaded automatic weapon prominently in his hand, like this.

So I am just saying in terms of context of American society, to say that this Tupac or Dr. Dre has more impact than Steven Seagal or Arnold Schwarzenegger, I cannot say that. I do not think that argument can be made, precisely because Steven Seagal and Arnold Schwarzenegger have the access of giant billboards, as well as commercials, as well as movies, as well as TV talk shows to go on and promote their product.

When a 19-year-old-black guy who makes a record gets his video maybe on a couple of video stations and his record may get played on radio, when you look at the level of impact, I can't—that is why I say, they may have the same message, but the impact is very different and much wider.

I would—just to buttress to follow up on that to say that Dr. Dre or any artist who may have a gun in their video or talk about guns, has more impact than watching—I am not trying to get into an attack on Hollywood, but I will use Steven Seagal again.

When Tupac did a movie called Juice, his poster had a gun in it initially, the character he played in the movie. Requests by the film company, someone, they took the gun out of his hands in the poster. Yet, that same couple of weeks, there was Arnold Schwarzenegger, I always go back to that movie, The Last Action Hero, where he had a desert ego, which is a very lethal automatic weapon, handgun, which has become very popular in the streets of America.

It was very prominent in his poster. He is like this, with a little kid in his hand in the poster.

How is Tupac Skakur doing the same thing or talking about that weapon in passing in a rap record more painful or more impactful than Arnold Schwarzenegger doing that in his movie screens? I don't think that Tupac has more influence than Arnold Schwarzenegger.

Mrs. COLLINS. I have been advised, and this is for Mr. Singleton or Mr. Harleston, that many radio stations won't play some of the gangsta rap on their stations. So there would seem to me to be some kind of split in the industry, and how do you respond to those critics who happen to be in your industry? And I say "critics" because of the fact that they won't play the music.

Mr. Harleston and then Mr. Singleton.

Mr. HARLESTON. Thank you.

It was not in my statement.

Mrs. COLLINS. I didn't say it was in a statement. It has come to my attention.

Mr. HARLESTON. Oh, OK. But I appreciate your coming to me because I do have some thoughts and comments on that.

When there was a flurry of press releases from a variety of radio stations in December and November, I was really somewhat stumped. These releases said in varying terms: No longer will we play songs that contain profanity, that make references to drugs or narcotics or, in some cases, that contain derogatory references to women or some combination thereof from these various statements.

And I and other members of our industry, as I said, were somewhat stumped because to our minds, this represented anything but a departure from the policy at urban radio, which is the radio format at which much, if not most of black music and hip hop music is played, although chirp and contemporary hit/urban radio is increasingly important to us.

Now, why do I say that and how do I know that?

When we release a single, and this issue was touched upon briefly in your examination of Mr. Cornelius, when we release a single, it is very clear to us what radio will play and what radio will not

play, and it has been for years. It is clear that radio will not play a song if it contains profanity.

It is clear that radio will not play a song if it contains an explicit reference to a drug or a narcotic. What then happens?

What happens is that when we make a decision to release a record to radio and commercially as well, we edit that song. So to create the radio edit that you had questioned Mr. Cornelius about, we delete from the song those words which radio would not—would prevent radio from playing the records, words which have prevented radio from playing the record for a long, long time.

So as I said, we were stumped, and I really think it is important to clarify the state of radio, radio in America. This is not a new—a departure from historical policy. This is not a stand that we see radio taking, frankly.

The same standards which have broadcast standards, which have applied at radio prior to last fall apply now. And our editing is no different from that which it was prior to the press releases in the late fall.

Mr. SINGLETON. There is a little bit of ambiguity to that synopsis, Madam Chairwoman. Radio programmers play what they want to play. Many radio programmers make their own edits to music that they want to play.

We have a record that was put on the MCA label, a rap record, by a rap group out of Chicago called J. Jees, the name of the song was "Put Down the Guns." And this song, this video is depicting the many incidents that occur and exist in our communities, in our inner cities. And the whole message of the song and the whole direction of the video is burning guns, putting guns in a pile and at the end of the video, all the guns are burnt up. Radio stations, by and large, would not play this record.

So there is a little bit of ambiguity in terms of what they will play, what they won't play, what is in the record doesn't really seem to make a big difference. Some stations will. Some won't. It doesn't have to be a rap record, by the way. That is not something that is strictly an incident or a series of incidents that strictly occur with rap music, but music in general goes through constant scrutiny by radio programmers, for any number of reasons they may decide to play or not to play. Oftentimes with rap music, I think radio owners, radio station managers and their advertisers create a bit of pressure for them and make it difficult for them to consent to play a record.

I might also add that a lot of stations around the country today have a tremendous passion for the rap music because they are realizing the passion that their audience has for rap music. It should be made clear to everyone in this room that most of the hard-core rap music was not made with an intention of radio playing it. Most of the rappers 4 or 5 years ago were very, very vocal about not caring about being on radio, so much so that some of them even put it in their songs.

They call, actually call into the radio stations in specific cities and talked about radio, because radio stations who are often seen to be in touch with the mainstream of the community, based on the popularity of rap music, there was an indication that radio was not in touch with the community, and as a result of that reality, radio

now plays a lot more rap music than they played in terms of 4 or 5 years ago.

I might—just one closing statement on that same issue about radio and rap music. Fifteen years ago when this music was created, most people hated it when it wasn't hard core or obscene or vulgar. Most people thought it wasn't going to be around. It was doomed to go away.

If we flash back, radio, especially black radio, when—and more so prior to the disco era than in the last 10 or 15 years, the jocks were the rappers. Somewhere along the line, radio deejays at black radio, they were stifled by their managers and their owners and not allowed to do the hip rapping of the Frankie Crockers, of the Butterballs and the various disk jockeys around the country.

So today when you listen to radio, you don't hear that crafty, artful rhyming poetic announcer that you hear, but 15 or so years ago, when Curtis Blow, the Sugar Hill Gang and numerous other artists broke on the scene with rap music, it wasn't obscene, it wasn't vulgar but people were putting the music down and saying it wasn't going to survive, it wasn't going to be here.

Today, rap music is the single-dominant force in black music in America and the world.

Mrs. COLLINS. Let me ask another question of both of you now. It has been pointed out during this hearing at various times that not only African-Americans, young people enjoy this music, but that those in other cultures enjoy it as well.

Do you have any figures or statistics about the sales of rap music?

Mr. Harleston?

Mr. HARLESTON. Actually——

Mrs. COLLINS. Whoever wants to answer. Everybody can answer if you want to.

Mr. HARLESTON. Figures that have been furnished to me by the Recording Industry Association of America, which is the trade association for the recording industry, these figures reflect that, if I understand the question correctly, you are interested in the racial demographic, reflect that in 1993, 53.1 percent of purchasers of rap music were white, 45.4 percent were nonwhite. In 1992, 51.9 percent of purchasers were nonwhite, 47.3 percent were white. In 1991, 48.4 percent of purchasers of rap music were nonwhite, 50.8 percent were white.

Now, I don't have information as to the data underlying these figures, nor the surveys or anything like that, but certainly——

Mrs. COLLINS. So it is selling to most of the young people across the Nation?

Mr. HARLESTON. Now, absolutely.

Mrs. COLLINS. Yes, now. So it is not just selling to a black market, per se?

Mr. HARLESTON. No.

Mrs. COLLINS. Selling to mostly young people who want to buy it?

Mr. HARLESTON. Yes.

Mr. SINGLETON. Congresswoman, again, and I said this earlier, it is the music of our youth, and in the 1950's and 1960's when Elvis Presley was rocking and rolling and gyrating his pelvis on

stage, it was considered obscene, vulgar. The adults of society during that period rebelled. Today, he is—he is the hottest stamp that exists in the U.S. Postal System.

Mrs. COLLINS. Tell me about Billboard. Billboard was highly recognized as a spokesperson, if you will, or a spokes organization for much of what was going on in the industry. Is that still the case?

Mr. SINGLETON. Billboard is still highly regarded as the Bible of the music industry, yes.

Mr. GEORGE. I would like to add, Madam Chairwoman, I was the black music editor at that institution for 7 years during the growth of rap music. Since I left in 1989, since that time, there has been a change in leadership at the magazine and the head editor now, a gentleman named Timothy White, has used rap music as a platform to expand his voice in the industry.

On numerous occasions, he has singled out rap, particularly gangsta rap as—in editorials and other ways, in somewhat, I believe, this is my own personal opinion, cynical manner to expand his own voice in industry.

Mrs. COLLINS. Do you agree with that Mr. Harleston?

Mr. HARLESTON. I really don't have knowledge of Mr. White, so I can't comment on that. I did just want to add that——

Mrs. COLLINS. Have you seen this Billboard editorial?

Mr. HARLESTON. Yes, I have.

Mrs. COLLINS. Have you seen it, Mr. Singleton?

Mr. SINGLETON. No, I have not.

Mr. HARLESTON. I just wanted to, if I may, add to the characterization of Billboard. It is an important trade publication. But it is not, nor am I aware of it ever having been, considered the voice of the industry. It is, as many newspapers and magazines, as the press, is a forum in which various views are articulated at various times. The quotations that were lifted from that particular article in the first panel, that was an editorial, and like most op-ed pieces, reflects opinion. Certainly, not an industry view or position.

Mr. SINGLETON. Let me clarify that. Billboard, as an international magazine, as a Bible of the music industry, was more so regarded as that because of its reflection of its charts and its sales projections, not of its editorial content.

Mr. GEORGE. To buttress that, it never——

Mrs. COLLINS. Before you do that, how does Billboard, speaking of charts and all of that, how does it report or how does it chart gangsta rap?

Mr. SINGLETON. It doesn't separate it. There is no category that says gangsta rap.

Mrs. COLLINS. And it charts very highly; right?

Mr. SINGLETON. Madam Chairwoman, Billboard has renovated its system of charting over the last, what did I say, 2 years, Nelson?

Mr. GEORGE. Two or three years.

Mr. SINGLETON. Two or three years. It went on to country music and on to other formats. The last format that it made these adjustments with were black music in all forms. For a little over a year now, black music is being monitored and charted totally differently than Billboard 2 years ago or prior to the change in its system.

That system is a combination of variables and factors that has to do with a tremendous amount of technology.

One of the systems has—is called "sound scan", and sound scan is like the bar code that we see on items that we buy in the supermarket or on your record. Every record should have the bar code on it and, of course, it wouldn't surprise me if that record you held up with the funny parental logo may not have a sound scan on it. Because people who are totally unprofessional entering in business don't quite know how to put themselves in the mix and really be a part of the mainstream.

To make my point about Billboard and sound scan, sound scan measures—it actually records the over-the-counter consumer sale, which is a new method of measuring sales in America. That is factored in exclusively for album sales, but a combination of that record sale and radio airplay rotation is used for determining activity on singles for the regular chart, not the rap chart.

The rap singles chart is strictly sales and sound scan over-the-counter purchases. Yes, rap music charts high because when rap music is put out, rap music first and foremost, I think I should clarify and make a statement here, that rap music has always had a tremendous underground. It was never a major part of the mainstream.

Remember, I mentioned earlier when the Sugar Hill Gang came along, people were rebelling and rejecting the music and a lot of people in the industry were not—didn't understand the music, and it has always been the music of the streets of the community of the inner cities.

So rap music has such a tremendous underground buzz, that it doesn't get its marketing thrust always through the traditional sources. There is a tremendous word-of-mouth, through clubs, through retail outlets that are not necessarily the mainstream stores, and for some reason when rap records are put out, there is a tremendous word-of-mouth, even before the record is put out.

People know when the records are coming out. And that is also the reason why I encourage that we begin to talk to our kids, because they have some marketing techniques that I think a lot of us in corporate America, in companies all over the world, could learn a lot from them.

Rap music charts high because it has this tremendous instant consumer base, day one, when the record hits the stores.

Mr. GEORGE. Madam Chairwoman, it is an interesting phenomenon of rap music that the arc of a rap record tends to be zoom the first week or two, and then zoom down slowly over time, because it is like a—there is really this tremendous word-of-mouth appeal of the music. People know before the record comes out, there is a buzz that goes on for certain artists.

Also, one of the phenomenons since sound scan has been introduced, is the fact that one reason that gangsta rap particularly has come to more of the forefront is that it literally, it really is—the sound scan—now it really shows up in sales in a tremendous way. The phenomenon of Dr. Dre and Snoop Doggy Dogg, particularly, last year they sold about 8 million records, which is unprecedented in the history of this music.

Mrs. COLLINS. We very much appreciate your coming before us to testify. I know that many of you have come—some of you have come from very long distances in this inclement weather. It has been a hardship on your part, and I thank you for appearing before our subcommittee today.

A colleague of mine, Maxine Waters, has been here for most of this hearing and we are going to have her come forward at this time.

You may make room for Ms. Waters, please.

Thank you for testifying before us.

**STATEMENT OF MAXINE WATERS, A REPRESENTATIVE IN CONGRESS FROM THE STATE OF CALIFORNIA**

Ms. WATERS. Thank you very much, Madam Chairwoman, for extending the time of this hearing to allow me to share a few of my thoughts with you.

I am so very pleased that as this hearing has unfolded, that you have made it absolutely clear that you have a responsibility to know what is going on in this country and part of the oversight responsibility for your subcommittee is to respond to criticisms and concerns that people bring to your attention. But you are one of the profound protectors of First Amendment rights, and you are not looking at this to talk about legislating in any manner, but you have provided us with an opportunity for a discussion that America needs, and I would like to thank you for that.

Additionally, I would like to thank you because you were one of my colleagues who gave me compliments for the work that I did in trying to explain to America the pain and the despair and the hopelessness of our young people following the civil unrest. And you went ahead to promote within our Caucus my getting recognized for that at the Congressional Black Caucus last year, and I will never forget that. Because at a time when I was being condemned by many in this country, you said what I said and what I did had value. And, again, I would like to tell you that I will always appreciate your support for that part of my work that I felt I needed to do.

You heard today that Los Angeles is rather a special place, and I guess that is said about us all the time in many ways. But you heard today that so-called gangsta rap originated in our area, and you heard some reference to gangs and to the despair and the problems of my city. Those references, of course, are absolutely correct.

Much of what happens in that city in south central Los Angeles, I am very much aware of. I have been very much an observer. I have been very much interacting with young people over a number of years, and so I know them. They are, indeed, my children, as they are your children.

They are our children, and I don't intend to throw them away, to demean them or to marginalize them, but rather, my responsibility and yours is to try as much as we can to understand and see what we can do, given that we have been given this opportunity to serve, to transform them. And to do that, I think we must embrace them. We must listen. We must try and understand, and we must be able to articulate to America what they, too, are trying to articulate. That scene in Chicago with 19 people and those chil-

dren fighting for food with the dog, those children who were cold, those children who were uncared for, are really typical of what is going on in far too many places in America. And somehow we pretend it is not happening or it is somebody else's concern, and somehow these children are going to live in these situations and grow up to be wholesome adults who won't be angry, who won't cause us some problems.

Who do you think those children are? What do you think they are going to be doing a few years from now? If they are not angry, it is going to be because they are so crazy they don't know to be angry.

If they are not hostile, it is going to be because they are so impaired that they cannot act out their hostility, so I can't use a more graphic picture than that of the children who were discovered in the apartment in Chicago who were hungry, who were uncared for, who were sick, who were basically victims of a society that is wracked with drugs and other kinds of problems that are causing our children to live in situations that we never dreamed.

And so I have a profound respect for the talented ones who know that they are talented despite the fact they would never be identified, they would never be chosen by the industry, as we know it, to share that talent. As a matter of fact, these children went into their garages and their basements and they created this music. They created this art form.

The same industry that we are asking and we are talking to oftentimes didn't want them. They did not embrace them. They did not want their music. They were kept off of television. They were not produced, and they persisted, and they sold the music on the street corners and out of their cars. And so as someone said, they didn't care whether radio took them or not, because whether or not radio plays them or not, they can still make money, and lots of money, and distribute it in ways that are foreign to the industry.

Let me just share something with you because I am moved to do it.

I was reading some lyrics to a popular hit song and it almost made me cry, and I would like to share it with you: As I look up at the sky, my mind starts tripping. A tear drops from my eye. My body temperature falls. I am shaking and they break in trying to save the dog. Pumping on my chest and I am screaming, I stop breathing, I see demons, Dear God. I wonder, can you save me. My boo-boo is about to have my baby and I think it is too late for praying. A voice spoke to me and it slowly started saying, bring your lifestyle to me and I will make it better. How long will I live? Eternal life and forever. I will make your life a lot better than you can imagine, or you can dream of. So relax your soul. Let me take control. Close your eyes, my son.

This writer, Snoop Doggy Dogg, and his peers have been charged with glorifying criminal behavior, denigrating women, in fact, causing the horrifying reality of our society today. But if we stop to think, we know very well what Snoop, Ice Cube, Ice T, Dr. Dre, Queen Latifah, Yo Yo, address in their art, and there is no question about it. They are artists.

They painted the world with their words and their music as they see it, as they feel it, as they live it, watch it and hear it. They

feel pain. They long for hope. They despair of change. They long for meaning. Humans have always created art to express their pain, hope and despair of change. We all remember the cherished spirituals which grew out of the blood and tears of our ancestors here in America as they suffered on the white man's plantations.

Yes, many good people are genuinely offended and others are deeply concerned about rap music, and all have the right to oppose the music and to express their opinions. And there are a few who would defend the right to free speech with a greater fervor than mine, but let's take a closer look at what has been said and think about the consequences.

First the words. Some are concerned about the image of the black community which is painted in words such as were described here today. I will spell them rather than say them. "H-O, B-I-T-C-H" and others. I must confess, I am not as offended as some have described, or insulted when I hear cuss words and they find their way into the arts. And I do respect, I really do respect that some might feel genuinely offended and demeaned by such words.

But I grew up in St. Louis in the hood, in the ghetto, as many of us did. I didn't first hear these words when Snoop said them. I didn't first hear these words when it came out of so-called gangsta rap music. I heard these words oftentimes by adults, by those who held in highest esteem in the church on Sunday morning. But as they talked on the street, in the alleys, as they stood on the corners, as they were in living rooms such as mine, I heard these words, and so I am not quite offended.

I don't say to people, you should use them. I don't encourage them, but we had better stop pretending like we are hearing them for the first time.

But I am truly far more bothered and grieved by the painful landscape revealed by these songs which tell story after story about young black men losing their fight simply to survive in our rich Nation.

Second, the message. Liberals and conservatives alike express a concern that rap music causes violence, because the fear of crime and violence has spread its way out of the ghettos and into every single community in America today.

Liberals sometimes are looking for a solution and are beginning to think that there might be a connection between art and violence. If we ban music about the violent reality of our community, will that end the violence?

Let's not kid ourselves. There are those who have a political agenda in seeking to distract people from other issues. Sometimes our friends, the conservatives, are having a field day. They have always believed blacks cause most of the crime in America. After all, they say, look at the inordinately high number of blacks in prisons and on death row. Now their evil propaganda stands virtually unopposed in today's public debate over rap music.

Let's not lose sight of what our real problem is. It is not the words being used. It is the reality they are rapping about. For decades, you and I and so many others have talked about the lives and the hopes of our people, the pain and the hopelessness, the deprivation and abuse. Rap music is communicating that message like we never have. It is, indeed, as was described, the CNN of the commu-

nity causing people from every sector, including black leadership, to listen and pay heed.

Let me share with you what I see in rap music and what I believe it can mean to our communities and the future of our young people. Transformation. Rap music will both figuratively and literally play a role in transforming the lives of youth in urban inner cities.

For the past 3 years, I have brought rap artists to the Congressional Black Caucus here in Washington. These young men and women care deeply about their communities and their generation. They have offered time and again to help, and they have asked how they could help every year at the Congressional Black Caucus that I have been here.

I have created a forum, because I saw what was coming and I wanted us to get to know them and to interact with them and have them tell us what was going on in the industry and what was happening with these young artists.

We have a room full of young people. Whether we have the GO committee room or whether we have the large room over in the Cannon Building where we convene hundreds of people, we have had before us—Cool Modi was one of our first who came to visit with us, Andre Harrel who was mentioned today sat with us and discussed who he is and what he does.

I have interacted in other ways with Russell Simmons and Ice Cube. As a matter of fact, we honored Russell Simmons and Ice Cube on the same program with Bill Cosby and Rosa Parks in Los Angeles, because we are in the business of embracing and transforming. We do not isolate or marginalize. We believe to the degree we bring people together, the same people who feel alienated from us and include them in what we do, not only will we be able to influence them; we will be able to transform them.

I had last year at the Congressional Black Caucus, a young man that I love that I have adopted. He used to call himself Intelligent Hoodlum. He is now called Tragedy. Tragedy told us about his life. He told us about his mother on drugs. But he probably also told us now that he is making money, how he is responsible for his mother's rehabilitation and how well she is doing.

Whenever he is in the city, he calls me. We go to dinner. We go to lunch. We talk, and he is constantly saying, Ms. Waters, can I come to Congress and can I tell them about who we are and what we are doing?

I tried to get him to come here today. We were not able to reach Tragedy.

Queen Latifah was at my women's group. My women's group is the Black Women's Forum. We have a cross-section of women, but it is mostly upper-middle-class women who earn good money and who come from what would be considered strong backgrounds. Queen Latifah received a standing ovation from women who thought they would never sit in the room with a rap artist because they did not know who she was.

They didn't understand how profound she really is. They did not know how much she cared.

Today I am proud to announce that their involvement and support in the biggest and most important project of my career, a pio-

neering program which will be funded by many concerned people, reflecting the broad spectrum of the entertainment industry, including Snoop Doggy Dogg, Dr. Dre, Ice Cube, and Ice T. Following the L.A. rebellion, the Black Women's Forum and I created a very small but successful pilot program based on the truth that thousands upon thousands of young people hanging on American streets corners want positive and productive lives, they want a way out of the vicious vacuum created by joblessness, dropping out of school, drugs, hustling, dysfunctional families and the criminal justice system. And our pilot program helped provide the way out.

Now we are expanding that pilot into a full-scale effort called "L.A. 17 to 30." Madam Chairwoman, you and others in the Congressional Black Caucus came to my defense and supported the "17 to 30" on the government side, where we identified some money in the Summer Youth Program unused and we fought like the dickens on the Floor and we were able to get that money now into the system, and the regs are being developed for it. So on the public side, we will have some money in the system to deal with "17 to 30." That is that population of young people that we feel have been dropped off of America's agenda.

On the private side, in Los Angeles, where we know this problem better than anybody else, we have gotten the entertainment industry now involved in supporting 5,000 young people. Soon, 5,000 of these young people, mostly black and Latino males, will get that chance through the Los Angeles 17 to 30 Program, where we will be helping—where we would only be helping in our pilot programs in a small way, a few people, we will now be helping 5,000, thanks to the incredible support of the entertainment industry, particularly, including rap performers.

There has been no program like this in our Nation's history and it is my fervent hope and belief that it will succeed. We will go to the streets where we will identify them, these young people age 17 to 30, and because we know young people who are the Crips and the Bloods and the A-Tres and the Five Duces, and on and on and on, they will be the recruiters for the program. They are the real life people that are described by rap music, living on the fringe, in a shadow world.

We will find them in Los Angeles, Inglewood, Gardena, Hawthorne, Lynwood, Compton, Carson and elsewhere in L.A. County, L.A. 17 to 30 will operate with a bare minimum of overhead and administration. It will contract with 100 qualified case managers, each one of whom will provide old fashioned quality social work to 50 enrollees each.

During the course of one year, the 5,000 participants will receive a stipend of $50 a week, money which they will use for very basic necessities, including transportation, haircuts and lunch money. The case manager's job will be to socialize and mainstream their clients, and it can be done.

The clients will be enrolled in the nearest vocational education program, job training program, high school diploma program, or community college. The case managers will work with the young people to help them understand the responsibilities of going to school every day, and they must be enrolled and they must go to get the stipend. They must be on time, following through with as-

signments and homework and being a good student whose goal is to become educated or trained so they can be self-sufficient and independent.

Case managers will be in constant contact with their clients. We want every one of our clients to succeed. There will be regular group meetings in the churches where each case manager will identify the church, where they will work with their 50.

They will bring before them role models and all the other kinds of things when they meet with them once a week. They will also follow up on day-to-day basis with the individual by going to the schools, going to their homes, just working on the streets in the hood, doing whatever it takes to work them through the problems they encounter on a daily basis. Problems such as speech deficiencies, lack of clothing, health issues that certainly exist in our community.

The case manager will be able to direct their clients to the appropriate resources and agencies making full use of the existent systems and networks to meet the needs of the participants.

Who will these case managers be? They will be contractors working from their own homes, each with a special 17 to 30 telephone that will be installed in their home. The telephone company is helping us to put together a communication system where the case managers will be able to talk with each other and leave messages and all the young people enrolled in the program will be able to interact with their case managers.

They will be contracted working from homes to reduce the overhead and to keep them free to be out on the streets. They will be constantly interacting with other case managers, sharing concerns, asking questions and finding new solutions.

The program is very low tech, but it is massive and it is going to enrich our community magnificently, if we are successful. Our goal is to help our individual clients develop positive attitudes about work and security and a community free of crime.

We want to see that our clients receive education or training. We want to better enable our clients to become independent, to find a job or to successfully retain a job, and it is the case manager's responsibility to empower the individuals with the tools by which they will do this.

Each case manager will earn an annual fee of $35,000. Administration of the program will be minimal. The cost of the project for one year is $17 million. Resources will largely come from the entertainment community, and as I have said, we have received an overwhelming enthusiastic response from the rap community in particular. They have shown tremendous initiative in asking repeatedly how they may help. They are the engine that is powering the L.A. 17 to 30 program, and I am deeply grateful for their dedication and commitment to the community.

In closing, I just want to ask that we all stay in touch about the program and help spread the word, and we want everybody to keep us in their prayers and we want to make sure we direct the money that we have put into Federal Government into our cities.

I see Snoop from time to time. I just saw him, as a matter of fact, at the Super Bowl where he was an invited guest. Rap was the centerpiece of the entertainment at the Super Bowl. Not only was

Snoop there and others, but they are a part of American society. They are in the mainstream. They are not going away. A lot of money certainly is being made, but people recognize that there is a lot of art and there is a lot of talent out there.

They, too, will be involved in the program. They will be interacting with our young people. I just saw Ice T at a funeral of a young man from south central Los Angeles who was killed, who was involved in the truce. I saw him break down and cry as he was asked to give words.

These are not cold-blooded, noncaring criminals. These are your children and my children. These are young people who have been isolated and denied the opportunity to say who they are. They feel just as we feel.

I have never heard one of them curse in my presence. I have never heard them say anything but "How are you doing, Ms. Waters?" and reach out to hug me and embrace me.

I love them dearly and I want us to learn how we can better utilize their talents and let them know that we indeed love them.

This coming September, as we will do our Congressional Black Caucus weekend, I hope to have as many of them as I can. I hope to bring Snoop Doggy Dogg here and Ice Cube and any of the rest that we can get, and I am sure that the Congressional Black Caucus will continue to allow me to have that space and that time as we promote who we are and what we do.

Again, my sincere thanks and appreciation to you, Madam Chairwoman, for taking all of this time on this terrible day when most people are locked up in their homes rather than face the snow and the ice and the rain to come out to do anything.

I would like to commend you for continuing with this hearing and taking all of this time to hear all of us.

Thank you very much.

Mrs. COLLINS. Well, we certainly appreciate your testimony and we know the fine job that you have done with these young people. And we are certainly hopeful that your project will be a pilot program, in fact, that perhaps others of us who have similar circumstances in our districts can benefit from.

Thank you for appearing before us today.

Ms. WATERS. Let me just say one last thing, C. DeLores Tucker is one of my closest friends in the world, and we talk about this in different ways, but we all work toward the same ends with the same goals, and no matter how we approach that, our hearts and our love are with the young people. I want everybody to know and understand that Sister C. DeLores and I, whether we talk on the telephone or in this room, or anyplace else, we are going to find a way by which to realize the goals that we all aspire to.

Thank you very much.

Mrs. COLLINS. With that, this hearing is adjourned.

[Whereupon, at 1:47 p.m., the hearing was adjourned, to reconvene at the call of the Chair.]

[The following statement was received:]

STATEMENT OF DIONNE WARWICK

To all assembled here today for this most important hearing of testimony regarding the effect of a recorded form of communication called "Gangsta Rap", I must say how sorry I am not to be able to be with you to personally deliver this passionate concern that I have about this subject, and to personally thank the honorable Congresswoman Cardiss Collins, who bravely has given me, and others, this opportunity to be able to express our concerns, and/or lack of concern.

As a single parent, an African-American woman, a recording artist for the last 30 years, a daughter, a sister, an aunt, a girlfriend, and one of the co-chairs of the National Political Congress of Black Women, Inc., I feel the graphic and continued exposure to violence, sexual activities usually reserved and expressed in the privacy of bedrooms, and the appalling abusive use of words in descriptions of women, specifically African American women, via a medium that has long been regarded as the easiest way to get a message across, recordings, and now with the additional help of video used to enhance these recorded messages, I am compelled to ask those who supply these recordings and videos—What and how do you think the mothers, grandmothers, sisters, aunts, wives, girlfriends, of the providers of "Gangsta Rap" products feel each time any of these recordings are played, or videos shown depicting and expounding total disrespect and disregard for the African-American woman specifically, and women generally?

I can, and will, speak for myself.

I'm hurt, I'm angered, I'm disappointed, and will no longer sit passively allowing this degradation to be continued by "our children."

In short, I'm tired, and I've had enough.

When will responsibility be demanded to deny the glorification and promotion of violence with guns, knives, the use of drugs, the denigration and defamation of women, and now, the explicit pornographic art work accompanying these recordings?

When will responsibility be demanded by all to deny the continuing images that degrade our dignity, insult our families, stunt the emotions of our children, and most importantly, our communities?

If the continuance of negative exposure, by a medium that is showing a distorted look at images of male/female relationships, the constant undermining of our family stability, encouragement of violence, abuse, and sexism as acceptable behavior, and perpetuating the cycle of low self-esteem of our youth, expressly, African-American youth, we then must be able to see and feel the effect.

The rise in murders, abuse, batterings, teen prostitution, teen pregnancies, and teen suicide, is a reality.

An unconscionable burden has been placed on our children.

It has caused their respect of each other to all but vanish, the value of life is all but negated, and we as the "elders", and we who are giving opportunity of expression to "our" children, must now be courageous enough to take that responsibility to show how we celebrate the Constitution, the free market system, and respect the First Amendment rights.

Obscenity, in any form, has never been acceptable, and has been an exception to free speech.

In 1992, the Canadian Supreme Court ruled that it was more important to ban speech that is "dehumanizing to women than to protect free speech."

We cannot continue to allow what ends up on record or television and movie screens to be the representation of what is thought to be what we want to see.

We cannot continue for the sake of record sales and ratings, to lead "our" children down a one way street.

We have got to let them know that "Menance to Society", and "Boyz in the Hood" is not the totality of our experience as African-Americans. We have got to let them know that the human drama and struggle and tales of love and tragedy and portrayals are available for them to learn of the royalty and pride that their African lineage from which they come.

We all know loving and nurturing families and neighbors—Why then is it a depiction that our lives are worse than dysfunctional?

All of us now have to take the steps to correct this misconception that is being dished up to "our" children, and all mankind being accosted.

We cannot continue to allow "our" children to pre-pay their funerals, we must take seriously that old cliche, "Our children are our future", we must again invest in "our" youth.

I applaud Dr. C. Delores Tucker for taking the initiative to support and provide insight into the process of reclaiming "our" youth. In so doing, we also reclaim our communities, and our cultural heritage.

In conclusion, I recognize this to be an enormous undertaking, however, all of the struggles that I for one have been a part of for the right to be respected and regarded as an equal human being, not to be demoralized by anyone, am willing to be one of the threads that will provide the tapestry that has to be woven depicting the love and full respect that we all deserve unconditionally.

# MUSIC LYRICS AND COMMERCE

THURSDAY, MAY 5, 1994

HOUSE OF REPRESENTATIVES,
COMMITTEE ON ENERGY AND COMMERCE,
SUBCOMMITTEE ON COMMERCE, CONSUMER PROTECTION,
AND COMPETITIVENESS,
*Washington, DC.*

The subcommittee met, pursuant to notice, at 10:10 a.m., in room 2123, Rayburn House Office Building, Hon. Cardiss Collins (chairwoman) presiding.

Mrs. COLLINS. Good morning. This hearing of the Energy and Commerce Subcommittee on Commerce, Consumer Protection, and Competitiveness will come to order.

Today's hearing will focus on the impact of offensive, violent, and misogynistic language in the recording industry.

Before we get started, I would like to welcome Mr. Bruce Pendleton and his law and public policy class from McKinley Tech, and I would also like to thank your students, Mr. Pendleton, for sharing their essays on gangsta rap with me.

Since our first hearing on February 11 of this year on production, sale, and distribution in interstate commerce of music which contains sexually explicit, violent, and misogynistic lyrics, I have given considerable thought to this issue, especially to the testimony given at that hearing. I am deeply concerned that an issue of this magnitude and consequence to youth, to women, and particularly to the African American community, has for the most part been glossed over by the media. The language, lyrics, and words that we use to refer to one another in music, in conversation, and in the media certainly do matter.

I do want to make it absolutely clear that the purpose of these series of hearings is not to legislate, not to censure, not to discuss abridgement of First Amendment rights, the purpose is to move this discussion into the public forum and to explore consumer concerns regarding the impact of abusive, offensive, violent language in recorded music. We hope to raise the level of individual consciousness and corporate sensitivity and to increase public awareness and understanding of the issue.

We know from research and clinical observation, verbal abuse is a major problem in the lives of children. Parents are rightfully concerned about the impact of abusive language and negative imagery in music and other forms of popular culture.

It was well established at our first hearing that much of this rap music is commercially motivated and that some record producers operate without standards, they just produce music that sells.

Many justifications were given for the abusive lyrics. The primary excuse was that these lyrics mirror the community, that the gangsta rap created economic opportunities for otherwise deprived African Americans.

What bothers me the most about that is the fact that the industry puts out so-called clean or sanitized versions of that very music. Now if you can put out and sell clean versions, why not just do that, just put out the clean versions?

It is not my intention to give hip hop a bad rap. In my opinion, the hip hop culture presents a much needed critique of a repressive urban society. Rappers like Grandmaster Flash in the song, "The Message", which focuses on the social conditions of the community, bring to the public's attention the myriad of problems that are the outgrowth of racism and economic deprivation.

Furthermore, it is not the intention of these hearings to isolate gangsta rap music while other forms of music and popular culture that glamorize sexism and violence go unmentioned.

Abusive language represents a very small portion but a very profitable segment of the music market. Each generation has its own unique youth culture, and like this generation's B-boys and B-girls, each has had their own rebellious music, dress, style, and attitude.

Since our last hearing, I have observed some changes. One, the record industry has expressed its willingness to help resolve consumer concerns; two, women are now vocalizing their dislike of the derogatory references; three, female rappers are fighting back with messages defying their one-dimensional, subservient role; and, four, male rappers, some of them, like Dough E. Fresh, are expressing their concern, as we can see from the video clip here.

[Videotape shown.]

Mrs. COLLINS. That tape, that short bit, was taken from a TV show called "In the Mix."

Today I am pleased that we will have an opportunity to hear once again from the youth on this subject. I want to share with you these thoughts from Dr. James Garbarino of the Erickson Institute in Chicago, and I am quoting now. "The use of nasty and demeaning language sets the stage for violence. Depersonalizing individuals and groups makes it psychologically easier to commit violence against them. This depersonalization usually proceeds in small steps, each one of which desensitizes the user and facilitates further degeneration of humane relationships and instigates aggression."

I am concerned about the widespread use of violence and misogynistic language. It certainly dehumanizes relationships and desensitizes us to further assaults on human dignity.

Mr. Stearns.

Mr. STEARNS. Good morning, and thank you, Madam Chairwoman.

I must confess that I am somewhat unfamiliar with rap or hip hop. I regret that I was not here at the first hearing, but, Madam Chairwoman, I wish to compliment you for calling the second hearing on this matter. I have read the transcript of that hearing.

As a father, a father of three boys who listen to rap, and as a member of this subcommittee, I am deeply concerned about the vio-

lence, misogyny, the hatred of women, in the lyrics contained in the lyrics and in the music.

There are those who will say that listening to music does not affect behavior. I believe that exposure to repeated messages of violence, sadistic cruelty, misogyny, can and does influence behavior. Music is a powerful medium and, like all media, can be manipulated to produce certain results.

Recently there was a considerable controversy over the MTV program "Beavis and Butthead." The characters spent much of their time playing with fire. This program is very, very popular with young people, and a lot of kids imitate the behavior of the television heroes. One little boy burned down his trailer house and lost his life in the process. MTV agreed to cut out the references to fire and moved the show to 11 p.m. By moving the show back and editing the references to fire, I believe they acknowledged what we all know, that people are influenced by what they see and what they hear.

At our previous hearing, Joseph Madison, a syndicated talk show host, spoke of the influence of rap on his son, and he said, "My 14-year-old son began fantasizing and hero worshipping the images of thugs and criminals, even to the point of dressing like a gangsta rapper, and believed that jail was a better alternative to his middle-class home and existence. For this reason, I am greatly disturbed by the proliferation of a music, a style, and class, and type that advocates the killing of police officers, the denigration of women, and the need for violent revolution. Unfortunately, I realize that music sells and is therefore widely promoted."

The Wall Street Journal recently carried an article on a female rapper named Boss. This woman explained that she couldn't find a company to promote her until she adopted the gangsta image. Now her rap is filled with obscenity, and her music is making her a wealthy young woman. What message does this send to the young people of America?

While I firmly believe that every American has the right to express himself or herself freely, without fear of Government censorship, certain types of speech are in fact regulated. Pornographic material, for example, cannot be sold to people under 18.

I am not necessarily advocating such restrictions on the sale and distribution of music, but those who choose to advertise messages of murder and rape invite closer scrutiny of their actions.

Madam Chairwoman, I don't know what the answers are, but I do know that I find that violence and rage in much of rap frightening. I hope our witnesses today can enlighten us, and I welcome them here today.

Thank you.

Mrs. COLLINS. Thank you very much.

Our first panel today will be our youth panel. That is Ms. Melanie Glickson of the Daulton High School; Mr. Marvin J. Coleman, who is the outreach coordinator; and Ms. Andrea Barrow of the LaGuardia High School of Performing Arts.

Mr. Coleman—let me say this, Mr. Coleman, before we begin. We operate under the House rules, which means that you will have 5 minutes to give a summary of your full statement, with the full knowledge that your entire statement will be made a part of the

record. We are going to set the clock when you start talking. You will also see this go on. When that turns red, that means that the time is up, you can finish your thought. The bell will also ring to indicate to you that, in case you are busy concentrating and you don't happen to see the light, to help you know that time has expired.

**STATEMENTS OF MARVIN J. COLEMAN, OUTREACH COORDINATOR, IN THE MIX, WNYC TV, NEW YORK CITY, ACCOMPANIED BY MELANIE GLICKSON, AND ANDREA BARROW, COHOSTS**

Mr. COLEMAN. Thank you, Madam Chairwoman and members of the subcommittee.

My name is Marvin Coleman. I am 24 years old, grew up in Philadelphia, graduated from Emory University in the spring of 1992 and from the Columbia University Graduate School of Journalism in the spring of 1993. I worked my way through school—well, I helped my parents pay for my schooling as a DJ, and last fall I joined In the Mix program produced by WNYC in New York as the outreach coordinator, and I am going to talk about a show that we did—an episode that we did called "Hip Hop: Then And Now."

The In the Mix episode "Hip Hop: Then And Now" is the 43rd installment of In the Mix. It is a clear example of what this national PBS weekly television magazine show for teens does every week since its national debut in January 1993: It investigates, it dissects, and it offers choices about pressing issues that affect America's teens.

In an entertaining yet purposeful manner, In the Mix has challenged teens on issues such as AIDS, violence, teen employment, homelessness, acquaintance rape, teen alcoholism, and much, much more.

Recently, hip hop music and the issues that it raises was one of the many social issues that we felt our teens had to deal with. Since its inception in the mid-seventies, the music has evolved and grown into a multimillion-dollar worldwide phenomenon, but that growth has not come without its pains.

At present, there are intense debates about the direction and intent of the music. Hip hop artists are being accused of promoting violent, antisocial behavior and also being criticized for using sexist lyrics that degrade women. Some groups have even called for boycotts of radio stations who play hip hop songs with misogynist and violent lyrics and also record stores that stock the same products.

In the midst of all of this whirlwind of controversy surrounding hip hop music, In the Mix chose to investigate this subject in its own unique way. Instead of doing yet another condemning report about the problems of hip hop music and its artists, In the Mix in its trailblazing and daring style, sought out several of hip hop's founders and innovators to provide commentary on what is happening with the music and its younger artists.

In addition to interviewing the "old school artists", In the Mix sought the opinions of hip hop's number one consumers, teenagers. We had a teenage posse made up of African Americans, Cauca-

sians, and Latinos talk about the images of women in hip hop videos, the use of words like "nigger" and "bitch" in lyrics, the choice whether to buy or not to buy certain music, and their attitudes towards censorship.

The In the Mix approach, which is offering choices instead of directives, combined with stylized production values, incisive interviews, upbeat music, and enthusiastic teen reporters has given our teens, our parents, our educators, and our community leaders the show that they have been looking for. This program gets people talking, thinking, communicating, and considering alternatives for action.

The following details the pre-production research and decisions that formed our show, "In the Mix, Hip Hop Then And Now." Our show has never been a stranger to hip hop. In fact, every one of the 42 episodes prior to our show on hip hop, we featured either an interview with a hip hop artist, a hip hop music video, or at least had hip hop music sound tracked as background music in our segments.

The In the Mix hip hop interviews have been wide ranging. We have had the likes of Chuck D., Paris, KRS 1, we have had Top 40 acts like Jazzy Jeff and Fresh Prince and K-7, we have had female rappers, Queen Latifah and MC Lite as well as Salt-N-Pepa, and also we have had even the "underground" or hard-core artists like Redman and Onyx.

The videos that we feature on In the Mix are carefully screened to ensure, one, that no offensive images go to our national audience; and two, the videos have a relationship to a topic that we are covering in a particular episode.

[The prepared statement of Mr. Coleman follows:]

**IN THE MIX**
**HIP HOP: THEN & NOW**
**THE DEVELOPMENT & EVOLUTION**

IN THE MIX episode #204 -- Hip Hop Then & Now, History & Issues, the 43rd installment of IN THE MIX, is a clear example of what this national PBS weekly television magazine show for teens does every week since its national debut in January 1993 -- investigate, dissect, and offer choices about pressing issues that affect America's teens. In an entertaining yet purposeful manner, IN THE MIX has challenged teens on issues such as AIDS, violence, teen employment, homelessness, acquaintance rape, teen alcoholism, and much more. Recently, Hip Hop music, and the issues that it raises, was one of the many social issues that our teens deal with. Since its inception in the mid-seventies, the music has evolved and grown into a multi-million dollar, worldwide phenomenon, but that growth has not come without its pains. At present, there are intense debates about the direction and intent of the music, and Hip Hop artists are being accused of promoting violent, anti-social behavior and criticized for using sexist lyrics that degrade women. Since the music was conceptualized and is performed predominately by young African-Americans, several prominent leaders of the African-American community are taking the music and its artists to task. Some groups have called for boycotts of radio stations who play Hip Hop songs with misogynist and violent lyrics and the record stores that stock the same product.

In the midst of this whirlwind of controversy surrounding Hip Hop music, IN THE MIX chose to investigate this subject in its own unique way. Instead of doing yet another condemning report about the problems of Hip Hop music and its artists, IN THE MIX, in its trailblazing and daring style, sought out several of Hip Hop's founders and innovators to provide commentary on what is happening with the music and its

younger artists. In addition to interviewing the "Old School" artists, IN THE MIX sought the opinions of Hip Hop's number one consumers, teens. This teen "posse" made up of African-American, Caucasian, and Latino male and female teens engaged in a discussion of the images of women in Hip Hop videos, the use of words like "nigger" and "bitch" in the lyrics, the choice to buy or not to buy certain music, and their attitude toward censorship.

The IN THE MIX approach, offering choices instead of directives, combined with stylized production values, incisive interviews, upbeat music, and enthusiastic teen reporters has given our teens, our parents, our educators, and our community leaders the show that they have been looking for. This program gets people talking, thinking, communicating and considering alternatives for action. The following details the pre-production research and decisions that formed IN THE MIX #204 "Hip Hop: Then & Now."

IN THE MIX has never been a stranger to Hip Hop. In fact in every one of the forty-two episodes prior to IN THE MIX #204 "Hip Hop: Then & Now," we featured either an interview with a Hip Hop artist, a Hip Hop music video, or at least had Hip Hop soundtracked as background music in our segments. IN THE MIX Hip Hop interviews have been wide ranging. We have featured political artists Chuck D, Paris, and KRS-1, top 40 pop acts Jazzy Jeff & the Fresh Prince and K-7, female rappers Queen Latifah, MC Lyte, and Salt-N-Pepa, and even "underground" or more hardcore artists like Redman and Onyx. The videos that we feature on IN THE MIX are carefully screened to ensure one, non-offensive images to our national audience, and two, a direct

relationship to a topic that we are covering in a particular episode. An example is the usage of Tragedy's "Street Life" video in a show where IN THE MIX spends a grueling night in a hospital emergency room chronicling the effects of violence amongst teens. In that show you watch graphic "on-location" footage of a team of doctors who try to save a young man who has been shot in the chest. Tragedy's "Street Life" video admonishes "young toughs" to think twice about their actions because they could end up on that same emergency room table.

Prompted by a Source Magazine and Columbia University symposium on Hip Hop that featured the genre's founders Kool Herc, Grandmaster Flash & Melle Mel, Afrika Bambaata, and members of the world-reknowned Rock Steady (Breakdancing, or B-Boying) Crew, IN THE MIX producers proposed the story idea that one of our episodes should include a segment on Hip Hop's founders.

As the story idea developed, our producers agreed upon two topics to ask the founders: violent imagery and misogynist references about women in Hip Hop lyrics. We chose to ask the "Old School" artists about these topics simply because we felt that their opinions would be insightful, motivating, and informative for our teen audience. In addition, the media in general has been so pre-occupied with Tupac "2Pac" Shakur and Calvin "Snoop Doggy Dogg" Broadus, we felt that our focus should be on the feelings and thoughts of the people who started Hip Hop.

In addition to interviewing the founders, another essential group to hear from would be Hip Hop's premier consumers and our audience, teens. A regular segment featured on IN THE MIX is the SHOUT (It Out) where teens voice their opinions on

various topics. In the Hip Hop episode we used the concept of un-rehearsed, raw commentary from teens of various ethnic backgrounds to discuss questions of violence, misogyny, censorship, and their own consumer habits.

This episode's format begins the with the contemporary issues raised by our teens, re-caps the highlights of Hip Hop history as told by the founders themselves, the SHOUT segment on the current issues, the founders' feelings on violence and misogyny, a segment on conflict resolution as a solution to the violence that plagues society today, the founder's advice on avoiding conflicts and violence, the founders call for change of direction and in the music, and the show ends with our teens' voices acknowledging that not all Hip Hop is bad and that there are positive artists who are commercially successful.

After scouring through Hip Hop periodical, books, videos, and movies, we agreed to pursue DJ Kool Herc, Grandmaster Flash, Kevie Kev Rockwell the Spinmaster, Grandwizard Theodore (first dj to scratch), the Coldcrush Brothers, Whodini, Doug E. Fresh, MC Lyte, Tragedy the Intelligent Hoodlum, Alan Light -- music editor of Vibe Magazine, and Lesley Pitts -- director of promotions at Jive Records. Other old school greats such as Afrika Bambaata, Busy Bee, Melle Mel, and Kurtis Blow were unfortunately unavailable at production time. In addition we invited, albeit unsuccessfully, several writers and editors of the Source Magazine to be a part of this project since their 50th Anniversary issue that chronicled Hip Hop's history was an inspiration to our endeavor.

IN THE MIX
HIP HOP: THEN & NOW
THE DEVELOPMENT & EVOLUTION

What resulted was IN THE MIX "Hip Hop: Then & Now." As noted in the April 24, 1994 review of the show in USA Today, this IN THE MIX episode is historical. The IN THE MIX Hip Hop show finally puts on camera, the founders of Hip Hop who have, to date, never been interviewed on a nationally televised forum. Instead of only criticizing Hip Hop, IN THE MIX creates dialogue about the issues that are attached to the music: It is not unfairly critical, yet it is strongly critical of the music. There is a distinct and honest feel from the show because the criticism is self-reflective -- rappers checking other rappers on their abuse of the art form, teens checking other teens on their consumer habits. This is not your typical, bandwagon, "what's wrong with rap" show.

Those qualities, in addition to the entertainment value of the "old school" footage, the music, and the interviewed artists themselves, make IN THE MIX #204 very attractive as Edu-tainment for our core audience, teens, and to adults who are trying to understand just what their children are listening to. This show has received praise and thus endorsement from those who critique Hip Hop because it asks rappers to answer tough questions, and from those who love Hip Hop because it finally gives a venue to Hip Hop's founders as well as insight on how this culture started.

**IN THE MIX**
**HIP HOP: THEN & NOW**
**THE DEVELOPMENT & EVOLUTION**

## Selected quotes from **IN THE MIX** – Hip Hop Then & Now / History & Issues

*What is Hip Hop? Hip Hop is a culture. It's the way you dress. It's the way you talk. It's the kind of music you listen to. But people has really lost touch of what Hip Hop really is, you know? People think of Hip Hop these days, they think of a guy walking around with a pistol or disrespecting girls. No, that's not Hip Hop.* – Grand Wizard Theodore, the first deejay to scratch.

*I think a lot of people think that rap music is making people turn to crime and that this whole rap industry is creating all this violence and all this drug use.* – Andrea Barrow, IN THE MIX Reporter, age 15.

*Violence was here before the gansta rapper greats were born. Violence is going to be here afterwards. I don't believe gangsta rap is the cause of violence.* – Tragedy, a.k.a. The Intelligent Hoodlum.

*Media has definitely tried to make rap it's scapegoat, no one is trying to figure out drugs or how the guns are getting into the country, which should be focus. [Instead of] pointing the finger at some form of entertainment.* – MC Lyte.

*I think a lot of people take it seriously, certainly he's [Too Short] not out "mackin' the hoes" riding in a Cadillac, that's not real, that's show business. I think he's taken a character and developed it. As a very smart business man, [he] marketed his image. Off stage he is Todd Shaw, who is a very nice guy, when he is on stage he's Too Short and Too Short sells a lot of records.* – Lesley Pitts, Director of Publicity, Jive Records.

*This art form is becoming conformed. One subject matter seems to be the only point. Somewhere along the line or along the powers that be, it must have been said, 'the only type of record we're going to sign is a record that's talking about disrespecting the opposite sex. Talking about hurting your peers or hurting or physically killing your competition.'* – Grandmaster Flash

*Back in the day you had a Doug E. Fresh that might do his beat box and rock the crowd and make people feel good. You had a Whodini who catered to the female audience. You had a Big Daddy Kane who was a lyrical, rhymin', battle-style artist, you had Boogie Down Productions who was like street rhymin slash political-socio-consciousness...You had a rainbow of styles. But now since the money, is looked at as coming from one avenue, it's like everybody is trying to rush to get through that one door.* – Doug E. Fresh.

*You're the buyer, so you have the choice whether or not to buy that material.* – Michael "Power" Viera IN THE MIX Reporter, age 17.

*I think the solution starts with us, you have to set your goals, your standards in life. If you're going to let rap and violence take over your standards in life, that's really a problem, and you have to overcome that.* – Kevin Bryant IN THE MIX Reporter, age 17.

Mrs. COLLINS. Much more of what you want to say will probably come out in the question and answer session.

We are going to go now to Ms. Glickson.

## STATEMENT OF MELANIE GLICKSON

Ms. GLICKSON. Good morning.

My name is Melanie Glickson, and I am 17 years old. I am a high school senior in New York City and have worked on In the Mix, a national weekly television show for teenagers, since its birth in 1990. First, I would like to express my extreme pleasure at being given the opportunity to express my views here today.

It has been my observation that adults often take decisions involving young people into their own hands without investigating the opinions of the teenagers themselves. Our ideas are often stereotyped as impulsive and unintelligent and therefore dismissed. It is a great honor to be present at a forum in which this is obviously not the case.

The opinions I express to you today come from the conglomeration of experiences I have had as cohost of PBS's In the Mix for the past 2 years. In the Mix differs from most programs in its unique approach to television. I have grown extremely close to the adults who make the show possible. They are open minded, energetic, and truly dedicated to the show's doctrine of listening to teenagers and refusing to preach to them. In the Mix really is a program for, by, and about young people.

The current season of In the Mix will be my last one because I will start college in the fall. During the past two seasons, I have explored hundreds of issues, many concerning violence, sexism in music, traveling across the country meeting many different types of teenagers. These experiences have truly shaped my perspectives.

Growing up in New York City, I try to listen to all types of music, but the presence of hip hop in my life has been unavoidable. The specific show relevant to today's topic is "Hip Hop: Then and Now." It explores the evolution of hip hop from the old school days of rock music to the current issues of sexism and violence in hip hop music, particularly in gangsta rap, basically asking what happened between then and now to cause such a profound shift in the messages of the music.

We chose to explore the hip hop controversy because of the tremendous impact that the music has on young people in addition to the growing misconceptions and concerns as to its influence on teenagers and society as a whole.

The purpose of the show was not to preach gangsta rap is bad or gangsta rap is good but merely to expose the issues at hand, laying out the arguments and allowing young people to make their own decisions as to their opinions on this topic. We believe that this approach of presenting the facts and letting the teenagers themselves decide how they feel about it is the only way to give young people the voice they need.

Having interviewed a large number of the major hip hop artists in addition to having spoken to hundreds of teenagers nationwide, I feel that I can represent a viable portion of the teen population in the views I express to you today.

Hip hop is not simply a genre of music that kids like to listen to before going on their nightly drive-by, it is a culture, a way of life, and a means of expression of society's joys and ills. Its beat and rhythm speak to us, making us want to move. Like all art forms, the topics that hip hop addresses are reflections of what is going on in society.

There is a reason that the entire entertainment industry has taken an extremely violent route, and there is a reason for the fact that rap in the late seventies and early eighties was much more innocent. Society has taken a tremendous turn for the worse in terms of life on the streets and issues such as education, poverty, drugs, et cetera. This turn is reflected in many aspects of our culture. Television, movies, the media, the lyrics of rap music are just one facet of this vast shift in the entertainment industry.

Personally, the most sensitive and controversial issue in my mind with regard to hip hop is the portrayal of women in many of its lyrics and videos. Although the denigration of females is only one aspect of hip hop music as a whole, it is one which deserves considerable attention. I know I speak for many young females when I express the unmitigated outrage that I experience when listening to such degradations, degradations that are present in all forms of entertainment in the media as well. The negative aspects of hip hop are symptoms of society's flaws, not the causes.

I definitely feel that the portrayal of women by many rap artists creates the false sense in the minds of males and females that women are merely objects and sources of sexuality in addition to presenting an extremely destructive picture of the ideal female that many young women may try to emulate. This portrayal is more dangerous than many people realize.

In the Mix and I have done segments on sexual harassment, dating violence, acquaintance rape, and eating disorders, and I have observed how susceptible a female's self-image is to male criticism. There is enough of a problem with pornography, magazines, and the media telling women what is beautiful without our music telling us as well.

I realize that a large portion of both males and females who listen to the lyrics which degrade women understand that the portrayal is an inaccurate one. However, its overall affect is only detrimental. Awareness needs to be increased, and women need to stop feeding into this image.

Issues like the ones addressed today are of paramount importance. Decisions regarding young issues and young people will not only affect teenagers today but have the power to determine the direction of society in the coming century.

We as young people must begin to take it upon ourselves to make positive change a reality instead of just an ideal. Our voices must achieve the strength to be heard regardless of whether adults believe we are capable or not. We will be the leaders in a short time. Our views must not be allowed to be stifled through censorship, however. People—and that includes teenagers—must be given the ability to decide for themselves what they wish to listen to.

However, artists also have a responsibility to be true to their art by respecting the impact it can have. In the Mix feels that hip hop is a vital part of young life and that everyone is entitled to the

right to formulate their own convictions regarding all aspects of music. This right must not be suppressed.

Thank you.

Mrs. COLLINS. Thank you.

Ms. Barrow.

## STATEMENT OF ANDREA BARROW

Ms. BARROW. Good morning.

My name is Andrea Barrow, and I recently turned 16, and I am in the 10th grade at LaGuardia Performing Arts High School in Manhattan.

After taking part in the on-camera discussion of rap issues in this show, I have continued working with In the Mix as a reporter. I have been an avid listener to hip hop since the early 80's when I was 5 years old. I have watched rap stories change from hanging out with friends exchanging tales about girls and families to stories about hanging out, smoking, and dope, and protecting yourselves with gats. So when I found out that I was going to be part of a congressional hearing on rap music, I felt, one, how scary to appear before the congressional subcommittee and speak for millions of teens throughout the Nation, and, two, wow, someone is finally listening.

In the Mix has not only given me the chance to speak with all of you today but it has exposed me to a lot——

Mrs. COLLINS. Would you mind pausing for a moment please?

We will give you the time to finish your statement. Go ahead—because we have interrupted you.

Ms. BARROW. OK.

In the Mix has not only given me the chance to speak with all of you today, but it has exposed me to a lot of scary but real issues from violence to teen pregnancy to issues that affect the hip hop community, and it has all made me more aware of the problems that I hadn't taken much notice of.

It has been my observation that through some of the images I see on public air waves and in movie theaters, the media, and the entertainment industry can desensitize many young people my age and give them license to act out in ways that society would have never thought acceptable in the past.

On the other hand, my involvement with In the Mix has given me new perspective on how TV can be used more constructively to explore issues and communicate more positive messages which could have the effect of turning things around.

I feel teenagers have not been recognized as having solutions to the problems they face. I would say that the adults I have heard from feel more or less that it is their responsibility to take care of the problems that affect teenagers. A far more effective solution would be a partnership between adults and kids. If we look at building this ideal relationship, I would hope that it would not be limited to just kids and their parents but to communities, schools, government, the work place, as well as the home.

I was lucky enough to be able to take part in the process of change, the posse segment of the hip hop show that brought teens together and allowed the issues to be open for discussion. This was definitely a successful first step for me. Hearing fellow teens dis-

cuss different perspectives on the issues surrounding hip hop and keeping an open mind about the possible solutions helped me discover new thoughts and ideas, kind of develop a train of thought, and possibly come to conclusions I might not have reached otherwise.

Television programs that give teens a voice allow them to have a better sense of self-empowerment. As I see it, some rap music expresses and depicts a feeling of hopelessness. Try to picture what this rapper called NAS is going through for him to say, "Life's a bitch and then you die. That's why we get high. Because you never know when you're going to go."

While we may be looking today at only one of the In the Mix programs, it is important to know that the show is smack in the middle of its second season and new shows and topics are seen each and every week. Recently I taped a segment for an up and coming show that deals with the way violence in Shakespeare's time is not unlike it is today. I was fortunate to talk with several kids after seeing Titus Andronicus performed in repertory in a New York City theater, and their reaction to the violence and death depicted—the play depicted was frightening. The teens totally accepted the violence because they associated it with the need for the characters to gain respect.

Looking at that experience showed me that teens are at a point where they tolerate violence and have come to expect accept it as a part of their everyday lives. From my point of view, I found it disturbing and sad and wanted to understand why they had seemed to have given up on a safe and secure future.

By bringing in our cameras and having the students talk openly with In the Mix, I saw some of the teens open their mind to a few solutions, however small. It gave them the opportunity to react to the violence from a new perspective.

As one of the newer reporters from In the Mix, I have had the experience of taping a segment, reporting on an important subject, meeting a celebrity guest, or getting other teens together for a round table discussion on a controversial issue. The show is edited and then sent to PBS. I can get so caught up in the process that sometimes I forget the ultimate objective, communication.

Now why does it work? Because it doesn't preach. It is a show that comes down on any one point of view. In the hip hop show, the producers got people from diverse backgrounds together to look at rap music from different perspectives. This gave viewers a chance to consider the issues and decide whether they agreed with the messages and the music or disagreed, and, if they did agree, what they would do about it. I was one of the teens involved with this group discussion. After we hit on the issue of violence, we started to talk about rap music and the role of women, both the artists who performed as well as the women depicted in the music videos who appeared to be comfortable with being called "bitches and ho's."

Some of the men insisted that the women don't—that some women don't protest the derogatory references to women, and they honestly felt that women think that this is a compliment and might make them more desirable. The women universally disagreed. The discussion broke down on a gender level, and we caught on tape how women who don't protest that portrayal in music can cause society to think that they are comfortable with this image.

[Testimony resumes on p. 124.]

[The following documents were submitted:]

**THE INTERNATIONALLY ACCLAIMED PUBLIC TELEVISION SERIES FOR TEENS**

- **1992 CPB Gold Award Winner, Local Children's Programming**
- **1993 Finalist for the Ollie Award, youth category of this national award**
- **1994 Finalist for the PRIX JEUNESSE, youth category of this prestigious international award (TBA late May, 1994)**

**IN THE MIX IS...**

*"It's just the right 'Mix'...a combination of CBS' 48 hours and MTV. IN THE MIX...captures that streetwise quality and it's just that touch of urban grittiness that makes the first show of this promising weekly series so terrific."* That's how The New York Daily News greeted the 1993 launch of **IN THE MIX**, the weekly, magazine-format PBS television series produced by WNYC for, with and by teenagers.

From rap issues to gangs, anorexia to sexual abuse, finding money for college to getting a job, **IN THE MIX** tackles the critical issues teens care about in probing, thought-provoking investigative reports, providing information teenagers need to make positive life choices. Now in its second season on PBS, **IN THE MIX** captures the beat of teen life through the enthusiasm of its on-camera teen reporters and the insight of teens working behind the scenes. It combines the intensity of real stories...supported by in-depth background research...with the energy of music videos, sassy humor, and cutting edge production techniques. **IN THE MIX** dishes out straight talk about alternatives, not preachy messages. It is an authentic voice for teens across the country...a forum they can call their own...and a valuable resource for parents, teachers and all who care about our country's youth.

**WHY IN THE MIX?**

In today's world of expanded freedom, yet reduced parental and community supervision, **IN THE MIX** brings the creative and persuasive power of television to help our increasingly vulnerable teenagers visualize positive role models and harmonious multi-cultural relationships and provide them with the information they need to choose constructive alternatives.

**IN THE MIX REACHES OUT...**

**IN THE MIX** reaches out to teens across the country through:

- national and local youth groups
- schools and teachers who have now begun to adopt **IN THE MIX** as a valuable catalyst for class discussion and critical thinking
- the electronic information highway, eliciting input from teens via Learning Link, America Online and Prodigy
- a national evaluation involving researchers, youth leaders, teachers and teens in organizations and schools across the country.
- strategic alliances with corporations like Girbaud, Sony, Fuji, Ecosport

**IN THE MIX WORKS!**

Extensive evaluation by RMC Research shows that **IN THE MIX** is extraordinarily successful in deeply touching its teenage audience, catalyzing meaningful discussion and provoking critical thinking. (See the attached evaluation report and summaries.)

WNYC/TV 1 Centre St. New York, NY 10007 212-788-9700 FAX: 212-788-9707

## IN THE MIX SPECIALS

Each season, **IN THE MIX** produces compelling, highly acclaimed public television specials, each focusing on a single, critically important teen issue, accompanied by a discussion guide that is distributed to youth groups and high schools across the country. To date, **IN THE MIX** specials include:

- **TEENS TALK AIDS**
- **TEENS TALK VIOLENCE**
- **TEENS TALK JOBS**

**TEENS TALK AIDS**, broadcast by PBS in April, 1992, has been hailed by experts in adolescent development, teachers and teenagers alike, as the most powerful and moving treatment of this topic they have seen. The late Lee Polk, former chairman of the National Academy of Television Arts and Sciences observed, *"The AIDS segment is the most stunning piece of television I have seen in ten years. More powerful and effective than any dramatization."*

Joy Dryfoos, author of *Adolescents at Risk*, agreed: *"I was in tears watching this program. I have seen a lot of materials prepared for teenagers, but this is far and away the best."*

An informal national assessment showed that the AIDS piece was highly effective in reaching teens, enhancing their understanding and stimulating them to think about safer alternative behavior.

**TEENS TALK VIOLENCE** and **TEENS TALK JOBS** were fed by PBS in November, 1993, and again in January, 1994. Formal evaluation of these two specials with high school students, teachers, principals and community youth centers nationally by RMC Research of Portsmouth, NH, has shown that these programs:

- interest and engage teens, delivering important messages in an understandable, compelling and age-appropriate way.
- catalyze discussion, both in and outside the classroom on critical issues that have a major impact on their lives.
- promote critical thinking, problem-solving, positive personal and interpersonal actions, as well as a greater sense of self-efficacy and personal responsibility among teens.
- provide a springboard for further student research, writing, skills acquisition, community involvement, and personal goal-setting and reflection.
- can be easily adapted for use across many different curriculum areas (e.g., language arts/writing, history and the social sciences, economics/business, health, life skills) and special programs (e.g., conflict resolution,, life skills, counseling, career planning, school-to-work projects).

Each of these videos, with its discussion guide, is available from PBS VIDEO, (800) 424-7963

**THE FIRST OF TWO SPECIALS PLANNED FOR THE 1994 SEASON WILL FOCUS ON**

**— COMMUNITY SERVICE —**

WNYC/TV 1 Centre St. New York, NY 10007 212-788-9700 FAX: 212-788-9707

**TEENS TALK VIOLENCE: SUMMARY OF RESEARCH FINDINGS**
**from the**
**RMC EVALUATION REPORT ON IN THE MIX SPECIALS**
December, 1993

*"Probably the strongest indication of the power of this video to stimulate useful dialogue around issues and causes of violence came during testing at one of the Indianapolis high school summer programs....Students watched the video with riveted attention, and when the RMC researcher started the discussion, everyone wanted to talk at once: The entire class of less-than-willing students (many in this group were attending summer school because of court orders) all wanted to talk about how violence figured into their lives and about how they personally coped with it. In short, the session became a catharsis, helping them air their anxieties, fears, frustrations, and 'street smarts' at an specially stressful point in time. The building principal, who witnessed the session, was astounded at students' reactions, pointing out that this was probably the first time that they were interested in doing better in life and learning new things. (He immediately sought copies of the tape for teacher training purposes and for use in all high school classrooms during the academic year.)"* (RMC Report, Dec., 1993, pp. 25, 26.)

These extraordinary observations by RMC Research took place during their 1993 testing of Teens Talk Violence on 172 students (52% African-American, 8% Hispanic/Latino, 19% other minorities, and 21% white) from Albuquerque, NM; Springfield, MA; Indianapolis, IN. The evaluation confirmed the program's exceptional success in appealing to teenagers while catalyzing discussion and stimulating positive follow-up action. A few of the findings are summarized below and in the attached charts, reproduced from the report:

- **87% OF THE TEENS VIEWED TEENS TALK VIOLENCE FAVORABLY**

- **BELOW AVERAGE AND AVERAGE INCOME TEENS WERE THE MOST POSITIVE**

- **THE VIDEO'S APPEAL WAS ESSENTIALLY UNIVERSAL.** *"Nearly all teens who participated in the testing of Violence found the special interesting and engaging. Throughout the viewing of the video, most teens raptly watched...and clearly enjoyed the opportunity to see and hear other teens around the nation speaking out on violence-related topics."* (p. 24)

- **THE VIDEO WAS HIGHLY SUCCESSFUL IN CATALYZING DISCUSSION.** *"Not only did Violence succeed in getting teens' attention, but it also provoked stimulating discussion. This is a particularly significant finding, given the many difficult testing circumstances....Clearly, use of this video – followed by asking the kinds of questions raised in the accompanying discussion guide -- by classroom teachers, counselors, or youth center leaders could produce even more dramatic results."* (p. 25.)

- **TEENS FOUND EACH SEGMENT USEFUL:** ("How Not To Be a Victim," 74%; "Violence in Schools," more than 60%; "Handling Ethnic Slurs," 59%)

- **TEENS LEARNED FROM THE VIDEO;** More than half said they learned from "How Not To Be a Victim," "Girl Gangs," and "Conflict Resolution"

- **ALMOST HALF SAID TEENS TALK VIOLENCE MADE THEM BETTER ABLE TO HANDLE DANGEROUS SITUATIONS**

# TEENS TALK VIOLENCE: SUMMARY OF RESEARCH FINDINGS

Exhibit 6. Adjectives Most Frequently Selected by Teens to Describe *Violence*

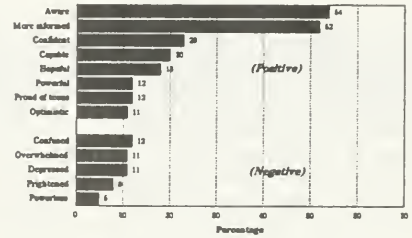



Exhibit 8. *Violence* Segments Rated by Teens as "Important" and "Useful"

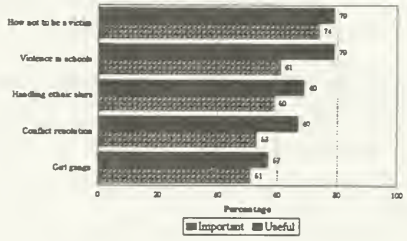
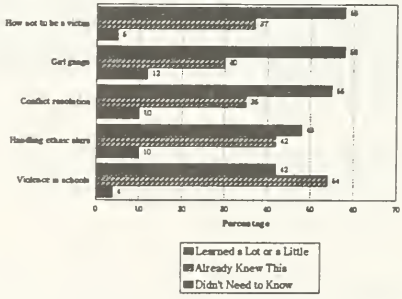



Exhibit 9. Teens' Views on What They Learned From *Violence*



**TEENS TALK JOBS: SUMMARY OF RESEARCH FINDINGS**
**from the**
**RMC EVALUATION REPORT ON IN THE MIX SPECIALS**
December, 1993

*"Nearly all students who participated in the evaluation of Teens Talk Jobs agreed that the special was interesting, useful, and fun. Most watched the program intently, laughed at the humorous parts, tapped their feet or seat danced to some of the background music, and clearly enjoyed themselves as they listened. "It's good!" was an often-heard remarked as the video ended....Just as with the Violence special, Teens Talk Jobs succeeded in getting teens' attention and at provoking lively class discussions."* (RMC Report, p. 44.)

This quote, taken from the RMC Research report on Teens Talk Jobs, shows the extraordinary effectiveness of this video in fully engaging its teenage audience, provoking discussion, providing helpful information and opening students' eyes to positive actions they can take. The RMC evaluation of Teens Talk Jobs involved 170 high school students (37% minority) from five schools in Albuquerque, NM, and Indianapolis, IN. Evaluation highlights include:

- **93% GAVE TEENS TALK JOBS A FAVORABLE RATING.**

  "I now know there are things I can do to start early on related to what I want to do." (Teen comment, p. 36)

  "It's encouraged me to try to find a better part time job." (Teen, p. 36)

- **TEENS RATED EVERY SEGMENT "IMPORTANT"**

- **THE VIDEO INCREASED TEENS KNOWLEDGE AND AWARENESS:**

  - **More than 70% said they learned from segments on "Entrepreneurs," "Apprenticeships," and "Career Exploration"**

  - **more than 60% from "Resume Writing" and "Spotting a Scam"**

- **THE VIDEO POSITIVELY AFFECTED POTENTIAL FOLLOW-UP:**

  - **44% said they were likely to do better in an interview than before**
  - **35% said they have more work options than they previously thought**

- **THE ENTREPRENEUR SEGMENT WAS PARTICULARLY MEANINGFUL FOR MINORITY STUDENTS**

  - **82% of minority teens gave the segment a 4 or 5 rating vs. 56% of whites.**

*"That students' own teachers, counselors or youth center leaders could produce more substantive dialogues with students by using this video and asking the kinds of questions raised in the accompanying discussion guide seems obvious."* (p. 44)

Exhibit 14. Adjectives Most Frequently Selected by Teens to Describe *Jobs*

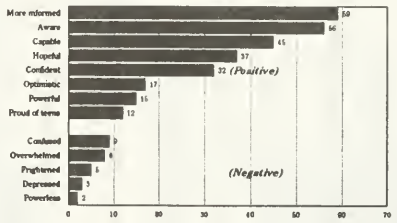



Exhibit 15. Students' Thoughts About Jobs/Careers After Seeing *Jobs*

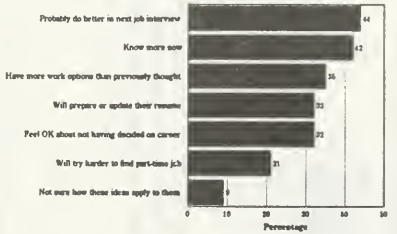

Probably do better in next job interview
Know more now
Have more work options than previously thought
Will prepare or update their resume
Feel OK about not having decided on career
Will try harder to find part-time job
Not sure how these ideas apply to them
Percentage

Exhibit 17. *Jobs* Segments Rated by Teens as "Important" for Others to Hear

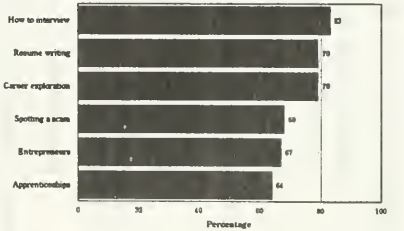
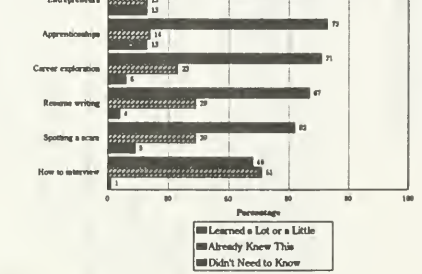



Exhibit 18. Teens' Views on What They Learned From *Jobs*



**SUMMARY OF EDUCATORS' RESPONSE TO IN THE MIX SPECIALS**
**based on**
**THE RMC EVALUATION REPORT**
December, 1993

**The positive reaction of the educators who screened the In the Mix specials was extraordinary.**

- **97% OF EDUCATORS RATED TEENS TALK VIOLENCE POSITIVELY**

- **100% OF THE EDUCATORS RATED TEENS TALK JOBS POSITIVELY**

- **77% WOULD USE THE VIOLENCE SPECIAL IN CLASS; AN ADDITIONAL 14% SAID THEY MIGHT.**

- **EDUCATORS PARTICULARLY APPRECIATED THE UNIVERSAL APPEAL AND UTILITY OF THE JOBS SPECIAL – not just for the minority of students who go on to college, but to <u>all</u> students regardless of background. Almost no such materials exist. Some teacher reactions (p. 56):**

  *"Wonderful!"*
  *"It really focused on some issues our kids need to focus on."*
  *"It's great for <u>all</u> students."*

- **GUIDANCE COUNSELORS FOUND THE JOBS SPECIAL "EXTREMELY HELPFUL IN PREPARING STUDENTS – MOTIVATING THEM, ENCOURAGING THEM, EXCITING THEM."**

- **THEY RATED BOTH DISCUSSION GUIDES AS VERY HELPFUL, CLEARLY WRITTEN AND ORGANIZED WITH POTENTIALLY USEFUL DISCUSSION QUESTIONS AND GROUP ACTIVITIES.**

See attached graphs.

For more information about this research, contact Anne Mendelsohn at (212) 669-7753.

## SUMMARY OF EDUCATORS' RESPONSE TO IN THE MIX SPECIALS

Exhibit 24. *Violence* Segments Rated by Educators as "Important" for Teens to Hear and "Useful" for Teachers in Dealing With the Topic

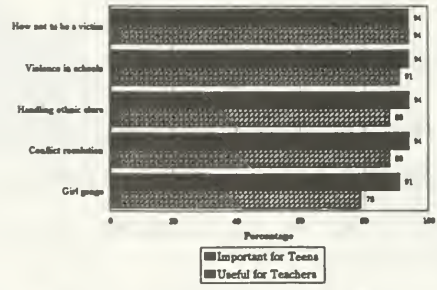



Exhibit 25. *Jobs* Segments Rated by Educators as "Important" for Teens to Hear and "Useful" for Teachers in Dealing With the Topic

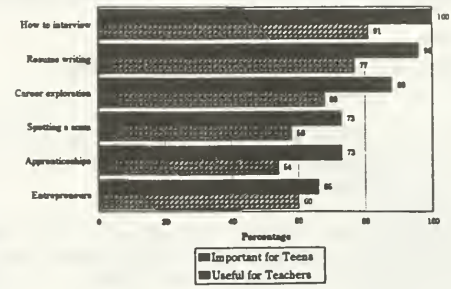
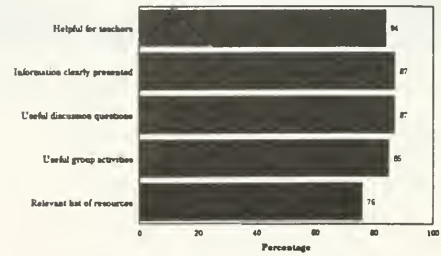



Exhibit 26. Educators' Reactions to the Discussion Guides/Print Materials



**PBS' IN THE MIX BEGINS SECOND SEASON OF PRODUCTION**

**Weekly Series By and For Teens Announces New Format, Thematic Shows and Specials for 1994**

New York -- **IN THE MIX**, PBS' critically-acclaimed magazine program targeting teens has begun a second season of production, it was announced today by David C. Sit, Managing Director of Television for WNYC-TV. The first show of the new season will be fed to PBS stations nationwide on April 2.

Nominated by CPB this year for the prestigious Prix Jeunesse award honoring high-quality programming for teens, IN THE MIX has been cited for in-depth, cutting-edge pieces addressing pertinent youth issues. Several modifications have been made to the program including a new half-hour format and the addition of several teen reporters. IN THE MIX also plans to produce a number of theme-oriented, documentary style episodes this season on topics including teen alcoholism and the evolution of hip-hop. This format proved successful last fall when IN THE MIX aired their highly-rated "Teens Talk Violence" and "Teens Talk Jobs" specials. According to Executive Producer Sue Castle, "Because of the overwhelmingly positive response to the specials, we plan to target several shows to special themes in our second season. In addition to being entertaining, our goal is to serve as an ongoing resource for teens on a variety of issues of real concern to them."

One of the most intriguing aspects of the second season, will be IN THE MIX's POSSE PROJECT designed to encourage community service participation and stimulate career development by involving teens in the production of the broadcast. The Posses, to be established on a national basis, provide feedback to the show's producers on future topics to be covered, summarizing teen trends, and judging music videos. Last year, the NYC Board of Education validated the Posse Project, allowing students to use their work with IN THE MIX to fulfill their community service requirements.

-more-

WNYC/TV 1 Centre St. New York, NY 10007 212-788-9700 FAX: 212-788-9707

in the mix
a national PBS weekly series for teens

IN THE MIX/2

The program will continue to feature carefully-screened music videos related to show's content or, as part of an interview with a musical artist. IN THE MIX's popular "Shout" segment, giving teens across the country and abroad the opportunity to voice their opinions, will remain a permanent element in the show as will "Teens Who Make A Difference" and "Student Produced Videos." Feature segments will be introduced by a group of revolving reporters which will include several new faces as well as reporters from the first season's team. IN THE MIX has been a springboard both professionally and personally for Melanie Glickson, 17, who gained early admittance to Harvard University; Alimi Ballard, 21, who graduated to a full-time role on an ABC soap opera and will occasionally report for ITM; and 20-year-old Kevin Jordan, whose quest to become a producer has been aided by his participation in the series.

Other members of the IN THE MIX team include Andrea Barrow a 15-year-old student from New York City; Julio Rivera, a 17-year-old Brooklyn native; Tamah Krinsky, age 17, who was a contributing reporter in the show's first season; and 18-year-old New Yorker Logan "just call me Logan" Campbell.

The season opener, shot on location in Florida at the Children's Defense Fund Celebration features "Teens Who Beat The Odds," the stories of teenagers who were able to excel in their academic careers despite the pressures of an unsettled and often traumatic family life. Melanie Glickson and Alimi Ballard talk to Shajan Clay from Baton Rouge, LA; Tyrina Smith from Washington, DC; Wujin Zhou, Wellesley, MA ; Derwin Roca from Jackson Heights, NY; and Sharonda Watts of Washington, DC. They ask them how they faced these challenges and find out how they are succeeding in accomplishing their goals. Throughout the show, teens respond to the questions "what are the problems we face" and more significantly, "what are the solutions to these problems."

In another segment, IN THE MIX visits with 15-year-old Fernando Ruiz, a Bronx native whose talent for graffiti art generated a part-time career at PolyGram Records where he designs album covers. On location in Phoenix, reporter Tamah Krinsky follows a group of teens who say the Y.M.C.A.'s DirtBike program helped turn their lives around.

Week two takes viewers behind-the-scenes at "Loving" with Alimi Ballard, now a regular on the ABC soap and a contributing reporter to IN THE MIX. In addition, IN THE MIX takes an in-depth look at the legal rights of teens and the resources available to help them address topics such as education, orders of protection, custody issues, abuse and child support. Jonathan Petie discusses how the fear of his abusive mother inspired him to gain legal status as an emancipated minor.



WNYC/TV 1 Centre St. New York, NY 10007 212-788-9700 FAX: 212-788-9707

in the mix
a national PBS weekly series for teens

IN THE MIX/3

Students interning at the Neighborhood Defender's Service address the rights of teens. As members of NDS' youth employment program, these teens regularly talk to their peers about legal and civil issues and how to contact a variety of outreach organizations. Other topics covered in the second show are tax filing for teens and a "Shout" segment on "Breaking Up."

Other segments planned for the '94 season include a "Shame On You" style undercover consumer report, a piece discussing "gender bashing" with Queen Latifah, organizational tips from Seventeen magazine, advice on how to avoid car repair scams, the portrayal of women in the media and a visit to a rehabilitation center for teens exposed to the shattering experience of gang violence. Other newsworthy topics include date violence, moving experiences from Amer-Asian and Bosnian teens, a day in the life of an imprisoned youth offender, a behind-the-scenes look at a teen's experience of Detox and teen pregnancy. IN THE MIX will make special printed supplements available to both educators and viewers on four of these timely issues. Again this year, the production cycle will include two half-hour single-subject specials.

In its first year of production, IN THE MIX was nominated for the prestigious Ollie Award. Presented by the American Center for Children's Television, the award honors vision and dedication to high-quality programming for young people. In addition, the pilot show for IN THE MIX won the Corporation for Public Broadcasting's Gold Award. IN THE MIX is underwritten in part by the Ford Foundation, The Rockefeller Foundation, The Pew Charitable Trusts, the Corporation for Public Broadcasting, The Carnegie Corporation of New York, the Charles Stewart Mott Foundation and The New York Community Trust.

IN THE MIX is a WNYC-TV production. Executive producer is Sue Castle. David Sit is executive in charge. Anne Mendelsohn is project director. Robert Knezevich is senior producer. Field producers include Harold Abrams, Jodi Daley, Kevin Delaney, Jane Hare, Steven Lerner, JoAnn Agnes Porter, Jane Zoidis Quinn and Renee Wren. Thea Feldman Burke is senior segment producer. Vivien Stern is marketing/outreach director.

# # #

PRESS CONTACT: Nichols/Feren & Associates (212) 983-9600

WNYC-TV: Judith L. Weiss (212) 669-7749

OUTREACH: Vivien Stern (212) 788-9720

in the mix
a national PBS weekly series for teens

# FACT SHEET

IN THE MIX is a weekly reality-based television magazine show with, for, and about teenagers. Hosted and reported by teenagers, each program deals with the realities of contemporary teenage life -- its challenges, choices, opportunities, and joys while sharing advice and offering self-help resources. Also featured are celebrity interviews and topic related music videos. Carried nationally on the Public Broadcasting Service (PBS), IN THE MIX is a production of **WNYC-TV,** New York.

---

| | |
|---|---|
| **Program Length:** | 30 minutes |
| **Series Duration:** | 52 weeks |
| **Second Season Premiere Date:** | April 2, 1994 (Check local listings) |
| **Produced By:** | WNYC-TV |
| **Hosts/Reporters:** | Melanie Glickson, Kevin Jordan, Tamah Krinsky, Nathan Marshall, Andrea Barrow, Logan Campbell, Eddie Vichadith, & Julio Rivera |
| **Executive Producer:** | Sue Castle |
| **Executive in Charge:** | David Sit |
| **Project Director:** | Anne C. Mendelsohn |
| **Senior Producer:** | Robert Knezevich |
| **Senior Segment Producer:** | Thea Feldman Burke |
| **Producers:** | Harold Abrams, Jodi Daley, Kevin Delaney, Renee Wren, & Steven Lerner |

**Funding:** Corporation for Public Broadcasting, The Pew Charitable Trusts, The Ford Foundation, Carnegie Corporation of New York, & The New York Community Trust, The Charles Stewart Mott Foundation, The Aaron Diamond Foundation, The Nathan Cummings Foundation

**Press Contact:** Nichols/Feren & Associates/ (212) 983-9600
**WNYC** Judith L. Weiss/(212) 669-7749

**Marketing/Outreach:** Vivien Stern

WNYC/TV 1 Centre St. New York, NY 10007 212-788-9700 FAX: 212-788-9707

in the mix
a national PBS weekly series for teens

# *OVERVIEW*

✔ what is in the mix

**IN THE MIX**, a weekly 1/2 hour TV magazine show for young adults is hosted by an ethnically diverse ensemble of teens. The show is a blend of issue-oriented segments, celebrity profiles, consumer reports and music videos. A cadre of dynamic, inquisitive teen reporters cover topics ranging from AIDS to violence, suicide to eating disorders; model scams to buying used cars. Our teens have talked with MTV's **Bill Bellamy** and Blossom's **Joey Lawrence**, Grammy Award winning **Salt & Pepa and Jazzy Jeff & the Fresh Prince, The Spin Doctors, Christian Slater, Dr. Ruth Westheimer, A Tribe Called Quest, Geraldo Rivera, Kadeem Hardison**, members of baseball's **Philadelphia Phillies** and basketball's **New York Knicks**, among others.

✔ only on in the mix

Regular segments include: **SHOUT (It Out)** where teens in cities throughout the United States voice their opinions on topics ranging from *Parents* to *TV Commercials* to *Relationships*; **Teens Who Make A Difference** which highlights outstanding teens nationwide; and **Student Shorts**, featuring student-produced videos that get national exposure on IN THE MIX.

✔ teens behind the scenes at in the mix

Groups of teens, known as **IN THE MIX POSSES**, scrutinize each episode. POSSES work behind-the-scenes to critique episodes and generate segment ideas. The groups develop topics and research ideas to assist producers, screen and select student and music videos, and they also work "on-line" to communicate with teens across the country and answer viewer mail. The producers strongly encourage all viewer-based suggestions.

✔ award winning in the mix

**IN THE MIX** premiered in February 1993 and airs nationally on PBS stations. Season I consisted of 39 original one hour shows, including two specials. Season II features 26 original episodes, two specials, and a new 1/2 hour format. **IN THE MIX** has received acclaim from television critics nationwide, nominated for the prestigious **Ollie Award**, and winner of a CPB **Gold Award** for Children's programming.

WNYC/TV 1 Centre St. New York, NY 10007 212-788-9700 FAX: 212-788-9707

USA TODAY Life

**MONDAY,** APRIL 25, 1994

# PBS is 'In the Mix' with serious talk about rap

**In the Mix:**
**Rap Music: Then and Now**
PBS, through Saturday
(check local listings)
★★★ (out of four)

## TV PREVIEW

By James T. Jones IV
USA TODAY

Hip rap music on stodgy PBS? Has the genre finally gotten too big to ignore? Or too controversial?

Both, actually.

PBS' half-hour youth-oriented-issues show, *In the Mix*, a teen version of *60 Minutes*, turns a critical spotlight on the music that has enraptured Generation X and perplexed baby boomers.

The report, *Rap Music: Then and Now*, traces the genre's history, from its beginnings in New York's Bronx in the '70s to its current popularization via gangsta rap.

Using videos, black-and-white hues, and MTV-styled camera work, *In the Mix* certainly looks like the hippest show PBS has done in a while.

And *Mix*'s teen reporters never fail to ask the tough questions. Why does gangsta rap denigrate women? Does the music promote violence? Should there be censorship? However, these questions have already been asked, answered and debated in countless other TV shows.

What makes *In the Mix* stand out is its inclusion of rap's pioneers: Grandwizard Theodore, Grandmaster Flash (rapper of *The Message*), Whodini, Doug E. Fresh and especially rap's first DJ, Kool Herc — the unsung founding father of hip-hop. After languishing in obscurity for nearly a decade, Herc explains how he originated hip-hop by emphasizing break beats — percussive parts pulled from recorded songs.

But his comments are all too brief.

So are the others', and some beg for clarification. Alan Light, music editor for *Vibe* magazine, calls Sugarhill Gang's '79 *Rapper's Delight* the first rap record. Actually, that honor goes to Fatback Band's *King Tim III*. However, *Delight* was the first to break through the Top 40.

The show gets serious when *Mix* reporters blast gangsta rap for its misogyny. The rap pioneers also disapprove of it, but no one ever explains where gangsta rap came from (the West Coast if you were wondering), or why the style emerged. And it would have been nice to have heard from a gangsta rapper.

The segment ends with a poignant discussion of teen shootings, violence and death. Is there a connection to rap? Stay tuned.

DAILY NEWS

Monday, January 25, 1993

# It's just the right 'Mix'

## PBS magazine series for teens off to a fine start

By BRIAN MOSS
Daily News Deputy Features Editor

AS A TEENAGER growing up on Long Island, I envied New York City kids. They were always just a little more hip, a little more cool, a little more sophisticated.

"In the Mix," a new newsmagazine by and for teenagers produced for public broadcasting stations by WNYC-TV here, captures that streetwise quality, and it's just that touch of urban grittiness that makes the first show of this promising weekly series so terrific. It premieres tonight at 9 on WNYC/Ch. 31 (On Feb. 14, it will begin airing Sunday nights at 7 — opposite "60 Minutes" — on WNET/Ch. 13.)

To get the feel for "In the Mix," imagine a combination of CBS' "48 Hours" and MTV hosted by four mosaically correct and attractive city teenagers.

Segments on the first fast-moving program, suggested and reported by teens, cover tattoos, how teenagers feel about the opposite sex, steroid abuse among teens, hip hop culture and interviews with Ian Ziering of "Beverly Hills 90210" and La-Toya Hunter, the local teenager whose diary was recently published. Between segments are music videos by Marky Mark, Temple of the Dog, Bell Biv Devoe and the Red Hot Chili Peppers.

The pace is rapid and the camera moves quickly, using techniques familiar to MTV-watchers. The language is to the point. "Tattoos," says one of the co-hosts, Jennifer Lee. "Some call them art. Some call them gross." That's about right.

TO THE CREDIT of all involved, the segments come across as neither slick nor superficial, and the deft camera work never goes over that line where it becomes intrusive, or worse, unwatchable. The co-hosts — Alimi Ballard, Melanie Glickson, Kevin Jordan and Lee — are charming, likeable and, most important, not too perfect.

According to Sue Castle, producer of "In the Mix," the show was conceived as an antidote to the kind of racial misunderstanding that erupted in the disturbances in Bedford-Stuyvesant two summers ago. It promises to take on important issues such as pregnancy prevention, AIDS prevention, child and substance abuse, and nutrition and consumer education in its stew of entertainment and information.

Despite that heavy burden, the program in its first outing comes across as neither preachy nor smarmy. "In the Mix" is simply smart and fun, and no doubt will prove to be for parents as well as their kids.

**REPORTING CREW:** (clockwise from top) Melanie Glickson, Kevin Jordan, Jennifer Lee and Alimi Ballard, tonight on WNYC/Ch. 31.

seventeen

January 1994

# success stories

## ENTERTAINMENT

Who: Melanie Glickson, 17. What she does: Hosts *In the Mix*, a TV show on PBS by and for teenagers. How'd she get that job? While tagging along with some buds who were auditioning for the show, Melanie decided to try out. Ten callbacks later, she got the job. School stuff: Studied dance, music, and theater at The Dalton School, in New York. Says her background helps, but "I'm just being myself—turned up a notch for the camera." Why does she do it? "I get to meet interesting people, from teenage cowboys to seventeen-year-old convicts." Favorite interviews: Christian Slater, Kadeem Hardison, Ian Ziering. What's next: Harvard, Brown, or Duke University to study premed or broadcast journalism. —R.G.

March 29, 1993
ASSOCIATED PRESS

Appeared in 185 newspapers
Total circulation 4,938,731

# PBS mixes it up with teens on new series

516

**By Frazier Moore**
**The Associated Press**

NEW YORK — A tell-tale sign that "In the Mix" knows teens is all the chow. On this weekly PBS magazine series for young people, expect lots of food and lots of eating.

Witness "Mix" host Alimi Ballard happily noshing his way through an interview with a similarly bottomless Kadeem Hardison ("A Different World") at a Greenwich Village diner. The segment has an authenticity, not to mention joie de vivre, that Barbara Walters sipping tea with Zbigniew Brzezinski would be hardpressed to match.

Eating on "In the Mix" represents not just a happy pastime for teens. It also reflects their hunger for life and answers to it, an appetite to which this series caters most appetizingly.

Produced by New York's WNYC-TV, "Mix" likes to say that it's for, by and with teenagers. Besides Ballard, hosts are teens Kevin Jordan and Melanie Glickson. Teens report stories. Teens sound off on a variety of issues.

"They are so bright and articulate, street-smart and concerned," says the show's executive producer, Sue Castle, who, though no longer a teen, can count among her "Mix" credentials recently parenting two daughters through their teen years.

If "In the Mix" is any indication, Castle has a handle on the teen world.

Among the half-dozen reports that go into an hour-long "Mix" might be a refreshingly even-handed look at urban graffiti (art? vandalism?); an examination of racial slurs; a how-to on preparing a resume; a segment on the tattoo craze that gently cautions against, yet refuses to preach; a moving story on how classes in conflict resolution have helped curb killings among the student body of a South Bronx high school; a profile of Natalie Merchant, singer-songwriter with the popular band 10,000 Maniacs; and a visit to an Ohio high school that's so financially strapped, its students have to pay stiff fees to play organized sports.

The diverse menu on this week's show (check local listings) includes a piece on AIDS and a report on where to get scholarship money.

All this, plus four music videos per show.

Come to think of it, much of "In the Mix" has the look and feel of a rock video. Quick cuts. Wandering camera shots. Black and white intercut with color.

Yet there's a solid magazine show beneath the hip veneer — and the recurring food motif.

"Teens want to be heard," says producer Castle. "They don't want to be in the news only when they've done something bad."

She goes on to acknowledge the show's focus on food, and reports its impact on the show's bottom line: The catering bills are among the biggest expenses.

Associated Press

**A new PBS series for teens will be hosted by, from left, Kevin Jordan, Melanie Glickson and Alimi Ballard. The show, "In the Mix," will be a magazine-type news and entertainment interview program.**

TVweek

April 9 to April 15
Norfolk Daily News

Reporters for PBS' "IN THE MIX" include (clockwise from top) Tamah Krinsky, Kevin Jordan, Logan Campbell, Melanie Glickson, Andrea Barrow and Julio Rivera.

# Teen show in second season

New York — "IN THE MIX", PBS' critically-acclaimed magazine program targeting teens has begun a second season of production.

The show airs Sundays at 6 p.m. on the Nebraska ETV Network.

"IN THE MIX" has been cited for in-depth, cutting-edge pieces addressing pertinent youth issues.

Several modifications have been made to the program including a new half-hour format and the addition of several teen reporters.

"IN THE MIX" also plans to produce a number of theme-oriented, documentary style episodes this season on topics including teen alcoholism and the evolution of hip-hop.

One of the most intriguing aspects of the second season, will be a Posse Project designed to encourage community service participation and stimulate career development by involving teens in the production of the broadcast.

The program will continue to feature carefully-screened music videos related to the show's content or, as part of an interview with a musical artist.

The show's popular "Shout" segment, giving teens across the country and abroad the opportunity to voice their opinions, will remain a permanent element in the show as will "Teens Who Make A Difference" and "Student Produced Videos."

Feature segments will be introduced by a group of revolving reporters which will include several new faces as well as reporters from the first season's team.

"IN THE MIX" has been a springboard both professionally and personally for Melanie Glickson, 17, who gained early admittance to Harvard University; Alimi Ballard, 21, who graduated to a full-time role on an ABC soap opera and will occasionally report for the show; and 20-year-old Kevin Jordan, whose quest to become a producer has been aided by his participation in the series.

Other members of the "IN THE MIX" team include Andrea Barrow a 15-year-old student from New York City; Julio Rivera, a 17-year-old Brooklyn native; Tamah Krinsky, age 17, who was a contributing reporter in the show's first season; and 18-year-old New Yorker Logan "just call me Logan" Campbell.

# real life

Melanie interviews Ian Zerling for a celebrity segment

## How you can get my amazing job as host of TV's *In the Mix*

High school senior Melanie Glickson, 17, of Bayside, NY, landed a big job on the small screen as host of *In the Mix*, a weekly PBS series about teenage life in America. **What I do:** I travel all over the country reporting on topics of interest to young people. The show covers everything from celebrities to white-water rafting to teenage pregnancy.

**How I got it:** One of my friends was auditioning for the show, so I went along with her to keep her company. But when we got to the studio, I decided to try out, too. They called me back for 7 more auditions before I finally got the job!

**Most nerve-racking assignment:** Interviewing Christian Slater—it was hard even to talk because I've worshiped him for as long as I can remember. When the segment ran, they included footage of me freaking out before the interview.





BY RAY STACKHOUSE

*A parents' guide to noteworthy programming for youngsters. Programs especially suitable for preschoolers are marked•*

On the topic of money, Saturday on most PBS stations, the teen-magazine show **In the Mix** features a step-by-step primer on filling out and filing income-tax returns for all you moneymaking teen entrepreneurs out there. There's also the music video "It All Comes Down to Money" by Terminator X featuring Whodini.

DAILY NEWS

40¢ NEW YORK'S HOMETOWN NEWSPAPER Friday, February 25, 1994

The Bronx

WESTCHESTER

# Bosnian teens recall horrors

By ZACHARY MARGULIS
Daily News Staff Writer

The stories by now are familiar: a family of four cloistered in a basement without seeing the sun for six months, children covering their ears for fear of rocket fire outside, friendships torn apart by sectarian hatred.

But rarely have they been told in the United States, home to only a few thousand Bosnian Muslims, including a handful in the Bronx.

Yesterday, eight teenage refugees, their lives indelibly scarred by the horrors of war, gathered in a Bronx basement to tell their stories to a PBS team documenting the experiences of teenagers in Bosnia. Refugees in Reeboks, the teens talked little about cars, dating, and music and much about death, lost friendships and their devastated homeland.

"All my life," said Enisa Begic, 18, of Bedford Park, "all my life people told me to believe in justice. I don't believe in justice now. Why is this happening to my life? Why to our country?"

The young people, who ranged in age from 13 to 18 and live Queens and the Bronx, were interviewed by "In the Mix," a public television show by, for and about teens. Crowding into Emir Delic's Bedford Park apartment, they watched a video tape about life in a refugee camp in Croatia. It brought back bitter memories.

"It reminded me a lot of life back home," said Alma Sehovic, 16, of Sunnyside. A blond Muslim, Sehovic spoke slowly of Croatian friends left behind.

"I remember a lot of friends I left there," she said. "I had an experience like that (a separation) in the video. We were like sisters."

While most refugees said they were happy with their new lives in New York, all longed to return to Bosnia — once the war ends.

"If the war is over, I think I will go back," said Delic. "I have everything I want right now, but life is better in Bosnia."

Of all the teens, Delic, the youngest at 13, told the most harrowing story: he spent six months with 15 others crowded in a dank basement in Bihac as the Serbs shelled outside.

His father, a businessman turned fighter, was killed as he tried to blow up a bridge to slow the Serb onslaught.

"My mom said you can't imagine what it is like to have one liter of milk in the house and 15 children to share it," recalled Delic. "We were so white when we came out of there."

A friend got them on a flight to Zagreb, Croatia, with three wounded people, and from there they were resettled in New York by the International Refugee Center.

Asked if he wanted to fight in Bosnia, Delic said only: "My mom says it's better to study."

Current Viewer Mail
PBS'S "IN THE MIX"
pril, 1994

Contact: Vivien Stern
Marketing/Outr
(212) 788-9720

Marco Castro
2000 84th St. 117
Brooklyn, NY 11214

04/13/94

Dear In The Mix,

I have watched many of your programs dealing with teenage problems and solutions. I think that this free and open way to tackle problems is different. It is in touch with today's youth and their life. "In the Mix" is in a class of its own, and I feel that it reaches many people. I know it reaches me, and opens my mind to a lot of new things.

I came upon the heart of the program when I saw the one dealing with the camping trip. Towards the end there was a segment about abuse as a child and a survivor telling her story. I feel that this message of rising and walking can get across to people, and let them make the decision to get help.

I look forward to many more "In the Mix" programs, and hope that your ideas will grow and touch others as they have touched me.

At the end of each program you ask about any suggestions. Well, I wanted to suggest having a writer's contest. With short stories and poems. The winning stories would be published or read on a show. I hope you can use my idea. And thank you for having a great show for all the young people out there.

--Could you play the "Sleeping Satellite" (by Tasmin Archer) music video on your next show? If you do dedicate it to Thandi, my best friend. Thanks.--

Always,

Marco Castro

Telephone (212) 862-7474 - 5
Fax (212) 862-3255

Founded 1808 - Erected 1923

THE ABYSSINIAN BAPTIST CHURCH

132 ODELL CLARKE PLACE
(Formerly 138 W. 136th Street)
NEW YORK, N.Y. 10030

FRANK M. HANEY
*Chairman, Deacon Board*
VENIA R. DAVIS
*Church Clerk*
JEWEL T. THOMPSON, Ph.D.
*Minister of Music*

ARTHUR R. RANSOME
*Chairman, Trustee Board*
FLOYD UMBLES
*Treasurer*

April 7, 1994

Mr. Marvin J. Coleman
In The Mix
WNYC/TV
1 Centre Street
New York, NY 10007

Dear Mr. Coleman:

Thank you for sending a copy of a special format - breaking episode of "In The Mix", entitled "The Hip Hop Experience".

I think the show is great. I believe that it will be very powerful, and I thank you for calling it to my attention. I will help to circulate information in our Church Bulletin and I hope that young people will watch it.

"Keep the faith".

Sincerely,

Rev. Calvin O. Butts, III, D.Min.

COB/lm14

(507) 334-7153
206 22 Ave. S W
Faribault, MN 55021

Dear Melanie, Aimi, & Kevin, 2/18/94

Hello again! I hope you remember me. I'm Tamara Cross & I wrote you guys in early Sept. My letter was about adoption: adoptees, adoptive parents & birth parents. In my letter, I wrote also that I'm adopted & am in contact with my birth mother & that we were in the process of making arrangements to meet her for the 1st time. I would like to update you on that situation.

On Friday, Nov. 19th 1993 at exactly 9:30a I - along with my adoptive parents - met my birth mom (Carla) for the 1st time finally. I'll always remember that day & I play it over & over again in my dreams. Here is what happened that morning: ~

We were originally scheduled to meet at 9:00 AM, so naturally I wanted to be there a little early. So we left & got at Rice Co. Socia Services at 8:50 am. Time came & went. Finally, at 9:30 am, Rice Co. So. Ser. adoption Supervisor open the door & walked in (we we in a meeting room). He was soon followed by Jill - Carla's So. worker (whom I had never met before this). Moments later, Carla slowly appeared. She peaked her head in the doorway showing fear & also excitement

It was almost as if she knew exactly where I was sitting, for our eyes locked automatically. She didn't even look around the room. She was followed by her mother. Carla walked over to where I was now standing & gave me the warmest embrace I ever felt. All we could do was smile & stare into each others eyes. No words were spoken, there was no need. We both felt the same. Moments later her mother embraced me. Now, She was bawling her eyes out. So, because of that, I started crying. That was the only time I did that afternoon. I remember Carla saying to her mom "Isn't she beautiful?," that made me feel so good because I've never been told I was pretty-much less beautiful. Carla then sat next to me & held my hand & kept comenting (SIP on 4!) on my eyes for ours are exactly alike. The rest of the afternoon went wonderful & smoothly. We looked at photo albums of each other, took pictures & just talked. Carla & I even got some quality time alone. What I really enjoyed was that everyone got along perfectly. There was no tension ever. In fact, we all got along so well, we went out for lunch! We also

exchanged home addresses & phone numbers. We were together for 4 hrs. Since then we've written letters, but mostly call. She only lives an hour away from me. And we've gotten together twice — both times she's come to my house. We are now in the process of making ~~eg~~ arrangements for when I can meet my 2½ sisters & 1 brother, her sisters & her father.

All in all, our meeting couldn't of went better. We get along so well that it almost is like we've known each other our entire lives. We now have a new life beginning. I know we will never lose touch.

I just wanted to update you guys on my situation because I thought it was very nice of you to respond to my letter. I just wish I could've updated & thanked you 3 personally rather than through a letter. I would still ♡ to talk to you guys sometime! (hint hint!)

Well, I wish you all the best & success with <u>In the Mix</u> & everything else you pursue in life.

God Bless & take care ☮ Sincerely,
Tamara

PS could I have a pic?

PPS. You mixed up my age. I'm 19 not 18 ☺ It's ok. Happens a lot.

February 13, 1994

"In The Mix"
WNYC-TV
1 Centre Street
New York, New York 10007

Dear Producers:

This letter is to thank you for a segment of the episode of your program which aired today on KQED here in San Francisco. The story I am responding to is the one that dealt with HIV and AIDS and how it affects young people. I am HIV+ and 24 years old.

I was especially proud of the way in which you introduced the two people with HIV disease who were among the group. By beginning with the group talking about dating, it really let us see your positive guests blend in with everyone else in the room. One of the most frustrating parts about trying to get through to young people about HIV is that they think that, one they can't get it and, two that they can tell if someone has it. Your segment dealt with both of those by letting the conversation follow a natural (or so it seemed) course. The environment these young people created in their group was very real and close to home. I think this piece will really hit home with a lot of younger people who are sexually active.

It is also good that you focused the topics by the guests you selected. In choosing two heterosexual people with HIV disease who had contracted it though sex you targeted the fastest growing segment of people who are testing positive. I was very saddened to hear at the end of the piece about the young man's death. It must have been a very emotional segment for your team to work on.

I am currently taking the last in a series of AIDS/HIV related classes at San Francisco State University called "AIDS and People of Color". I will share this program with them and encourage the professor to contact you about getting a copy to show to her classes.

Again, I applaud you for your focus, daring, and sensitivity in dealing with this subject. "In The Mix" is an excellent program. I wish your show continued success in tackling the issues that face young women and men today. Thank you.

Sincerely,

Jason Halverson

ITM letter from San Francisco, California

P.O.BOX 25923 RICHMOND, VIRGINIA 23260-5923

January 13, 1994

Sue Castle, Executive Producer
161 Wilburn Street, 22nd floor
New York, NY 10038

Dear Sue:

It was a pleasure talking with you about the possibility of the Impact on Youth production crew coming to New York to produce a segment about the Mix for its television show. Impact on Youth is a non-profit organization that broadcasts on Continental Cablevision in Richmond, Virginia. Continental Cablevision is installed in over 110,200 households throughout the Metropolitan Richmond area which includes the counties of Henrico, Hanover and Goochland, Virginia. Impact on Youth is also seen on the local cable channel in St. Maarteen, N.A. in the Carribean and five (5) to eight(8) minute segments about various special topics for youth are developed for broadcast on the Virginia State Department of Education Satelite channel.

As a result, our segments are viewed in schools all over the state of Virginia. Additionally, Impact on Youth,, would like to thank you for sending us copies of your specials about violence and jobs for teens. Last year we broadcasted the special on Aids that we received from you. We presented it with all its credits as part of a series about Aids alung with footage that our youth production crew taped. The series was so well received that we received requests to show the segments at all of the City of Richmond Department of Health Adolescent Cents, Richmond Public Schools and Community Centers.

Impact on Youth thanks you for cooperating with us. We hope 1994 will be just as successful for you and us as 1993. We would like to continue developing a long and positive relationship with you.

Sincerely,

Don Patterson /kam

Donald Patterson
Executive Director

1-8-94

Dear Crew of in the Mix,

This show as alot to say to the people of the world!!
I was going thaow the channles when I found your show, and I should of know that New York can put a show that tells it all.
I myself an ex New Yorker who now lives in California. What I am saying the show will go a long way with the people of the world

to I wish you people the best with your show.

Good luck

From Mr. Jay Lucas Jr.
of California.

Best Wishe.
to the people of IN THE MIX!!

YOUR SHOW IS VERY POWER FULL!!!

M i r a V i s t a F i l m s , I n c .

*625 Broadway (10th Floor) New York, NY 10012 Tel (212) 677-5292*
*Fax(212) 254-0915*

Robert Knezevich
WNYC - TV
1 Centre Street
New York, NY 10007

Dear Robert,

I don't know who's responsible or which hand I should shake directly so I'm writing this letter. I was flipping through the channels the other day. Something I rarely get to do. However to my surprise I and came across the show "In the MIX". Being somewhat of a snob to television because of my film background I normally never watch public television, I guess you can say I'm a cable junkie. However your show on PBS grabbed me. The feeling was overwhelming so much that it drove me to write this letter. As a unit director for MTV segments, I have a great appreciation for the importance of reaching out to young viewers through images, style and music.

Basically I just wanted to say - Whoever is the creative force driving these segments deserves a "Bra-vo!!!!!!". The dynamics on your segments are outstanding. Aside from the great topics, these segments have the rhythm and beat that's necessary to draw in the younger hipper generations you're targeting. The camera movement, the mixing of film and video stock, to the rapid cutting makes the work stand out. This letter might seem weird but as I stated I consider myself a specialist in this area and can recognize when a team is doing a wonderful job. Like any production I'm sure it cannot be attributed to one person. The amount of creativity that comes out in your segments has to be a team effort. I wish I could personally congratulate the creative team that's producing this show. I'm currently shooting a independent feature film this summer titled "CROSSTOWN" but wanted to take the time and write this letter. I eventually would love an opportunity to take a tour of your facilities and possibly meet the people responsible. You guys are doing an outstanding job.

Sincerely,

Richard Mauro

Richard Mauro, Writer and Director, "CROSSTOWN"

SACRAMENTO CITY UNIFIED SCHOOL DISTRICT
Hiram W. Johnson High School
6879 14TH AVENUE
SACRAMENTO, CALIFORNIA 95820

November 29, 1993

Many thanks for the lesson plans to the "In The Mix" programs of November 13, 1993 -- Teens Talk ... Violence & Teens Talk ... Jobs.

I have used the violence program in the classroom and it certainly caused a lot of discussion and expressions by most students. I plan to use the jobs one later in the year as our summer break gets closer.

Since my students are classed as "learning handicapped" it was a pleasure to see them in such heated debate and discussion on various points in the video and in real family situations.

If there are teacher's guides or lesson plans for other episodes, I am certainly interested. Also is it possible to obtain past episodes of this series, if so I am very interested.

Thanks,

Rick Sydor
1092 Salmon Drive
Roseville, CA 95661-4432
(916) 782-7827

Victor Montesinos
50-32 31st. Avenue Apt. 6B
Flushing, NY 11377-1309

September 21, 1993

IN The Mix
One Centre Street
New York, New York 10007

Dear IN THE MIX,

I like to take time out to congratulate you and those who put this show together. It really speaks out and touches the teen community. The material however covered by this show does not necessarily cover young adults, it also discuss issues that so called adults my also question. The show also gives parents of any age a sample of what is going on with their lives and interest.

I must also mention the kudos to the editing staff and producers. They really keep the pace when it comes to keeping audience at attention. The Documentary style of filming and editing gives it a home style cutting edge feel. The shorts on how young adults feel about social issues around the country is also gives viewers some insight as how the other side live and cope with their social issues.

Since the beginning I have watched the show grow and add new features like Reel to Reel and the presentation of "mini movies" by students in the public schools. These addition furthers the strength of the show by adding diversity and trying out new things. The Consumer segment is fantastic, let see more of it. Young adult work and pay taxes and they also get ripped off.

In your show your always asking viewers about their opinion and suggestion. I have included a few, and here are my suggestions:

1.) Album reviews. Like movies consumers would like some type of idea what the album is like and is it worth a listen. How about a top ten listing of albums and songs that are popular around the country or in NYC. This information could be retrieved by popular radio stations or Tower Records or HMV music stores.

2.) Teen Out Reach Centers. What do these centers do. How can a person become involved in helping others. A segment on how the City Volunteers Corps help others in their work.

3.) How about a segment on how to get a diver licence or driver license horror stories. or any other type of license that a young adult may have interest in obtaining. More segments on cars. A couple of shows ago you had a segment on Tune-Ups. It was great. However, I know

To the Hosts of In The Mix

Just wanted to write to you guys and tell you I think your show is cool I used to hate public television until one day I caught your show thinking it was MTV or something. Then I realized I was watching public television. I'm really impressed! I think the casual approach you guys have is really cool and I try and watch every time it's on.

P.S. - Could you tell me the names of the bands you interviewed on the one with the fashion clip from Seventeen Magazine where you interviewed fashion editor Sasha? I really liked their music but didn't catch their names.

Thanks!

Jackie Cordero
Buffalo, NY

Rev. J.L. Hughes
12929 Holy Rosary Way S. #10
Seattle-WA
98178

April 3, 1993
Saturday

Dear "In The Mix"

I really love your program, even though I'm a divorced, 35yr. old White male in Seattle. I find your ~~investigative~~ reporting on youth 'problems' (Drugs, Crime, Sex, Dating, school, careers, Music, Violence, Make-up, Tatoos...) fascinating! I learn so much about life/living through them. And your Videos are OUTSTANDING! The Peter Gabriel video this morning; Well, I haven't cried/felt that strongly in months - wow/thank you!

Keep up the excellent work, and yes, it does at times seem like a male dominated show (2-1). The energy/craziness is great!

I look forward to sharing more emotions/feelings in the future. I'm also interested in seeing more about youth fears/traumas and values/contentments.

You're great. Thank you very much for so boldly sharing with me.

Brother from the Inner,
Joe

(CTS4)

in the mix
a national PBS weekly series for teens

## TOP 40 STATION CARRIAGE LIST (AS of May 2, 1994)

| NK | STATION | CITY | DAY | TIME |
|---|---|---|---|---|
| 1 | WNET(13) | New York, NY | Sat | 12:30am |
| | WNYC(31) | New York, NY | Mon | 9pm |
| 1 | WNYC(31) | New York, NY | Fri | 3:30pm |
| 1 | WEDW | Fairfield, CT | Sat | 10:30am |
| | KCET(28) | Los Angeles, CA | Sun | 12:30am |
| 2 | KLCS | Los Angeles, CA | Sat | 11pm |
| 2 | WTTW | Chicago, IL | Favorable consideration | |
| | WHYY | Philadelphia, PA | Favorable consideration | |
| 4 | WNJS | Camden, NJ | Sat | 7pm (Covers Philadelphia Area) |
| 4 | WNJT | Trenton, NJ | Sat | 7pm |
| | WNJB | New Brunswick, NJ | Sat | 7pm |
| 5 | KQED(9) | San Francisco, CA | Sun | 10:30am |
| 5 | KRCB | Cotati, CA | Mon | 8:30pm |
| | WGBH(2) | Boston, MA | Sat | 11:30am |
| 7 | WHMM(32) | Washington, DC | Sat | 7pm |
| | KDTN | Dallas, TX | Sat | 6pm |
| 8 | WTVS(56) | Detroit, MI | Sat | 6pm |
| 10 | WPBA | Atlanta, GA | Beginning | 5/1 |
| 10 | KBTC | Tacoma, WA | Fri | 7pm (Seattle Coverage) |
| 10 | KCKA | Centralia, WA | Fri | 7pm |
| 15 | KTCI(17) | Minneapolis, MN | M, W | 5pm, 11pm on Fri |
| 15 | WLRN(17) | Miami, FL | Sat | 10am |
| 17 | WQED(13) | Pittsburgh, PA | Sun | 7pm |
| 19 | KVIE(6) | Sacramento, CA | Sat | 11am |
| 19 | KVIE(6) | Sacramento, CA | Sun | 11:30am |
| 23 | WEDH(24) | Hartford, CT | Sun | 10:30am |
| 23 | WEDY | New Haven, CT | Sat | 10:30am |
| 25 | KPBS(15) | San Diego, CA | Fri | 4:30pm |
| 26 | WFYI(20) | Indianapolis, IN | Sun | 4pm |
| 26 | WIPB | Muncie, IN | Sun | 3pm |
| 28 | WTIU | Bloomington, IN | Sun | 11am |
| 30 | WNSC | Rock Hill, SC | Sat | 6pm |
| 30 | WGVU | Grand Rapids, MI | Sat | 12mid |
| 32 | WNEQ | Buffalo, NY | Sat | 7pm |
| 39 | KLRN | San Antonio, TX | Sun | 11am |

WNYC/TV 1 Centre St. New York, NY 10007 212-788-9700 FAX 212-788-9707

Mrs. COLLINS. Ms. Barrow, we reset the clock to 5 minutes after we had them turn off the television, so your time has expired.

Ms. Glickson, you referred to the tremendous impact that hip hop music has on young people. Could you elaborate on that for me?

Ms. GLICKSON. On the impact specifically?

Mrs. COLLINS. Yes.

Ms. GLICKSON. Yes. I think that the impact that hip hop music has is—one part of the impact that the media entertainment has, and I think that is important to keep in mind, but basically when you see people your own age thinking about women in a particular point of view and when you turn on the television and you see women dressed very scantily and shaking it, and you see that this is seen as an ideal, that plants like the idea in a young person's head that this is something to aspire to. And, yes, when you turn on the radio and you hear it, and you turn on the TV and you hear it, and, you know, you read a newspaper and you see it, and you watch a movie and you see it, that will all come together and definitely have some sort of effect.

Mrs. COLLINS. Now you say that the denigration of females is one aspect of hip hop that deserves considerable attention. Now would you tell us why you feel that way?

Ms. GLICKSON. Because of everything I have said about women being portrayed in a derogatory manner and how detrimental this can be. I think that it is one of the most important problems. I think that the violence issue—the violence issue is definitely important as well, but I can definitely see where that comes from on the streets more than I can see where the misogyny comes from, because women are starting to be able to vocalize their dissatisfaction more, and they are rising to power in the work place and things like that, whereas the streets are getting worse.

So I can understand the outlet of violence in music, because it is a reflection.

Mrs. COLLINS. Let many ask any of you—either of you can answer the question here, and the question that I am going to ask is, do you think that the record industry has a responsibility to the consumer, to those who buy their music, their records—either of you?

Mr. Coleman, Ms. Barrow.

Mr. COLEMAN. Well, as a form of what we like to say "edutainment"—educational and entertainment mixed together—we feel like we have a responsibility, and I would assume that since the record industry is also considered entertainment, sure, everyone should be responsible.

Mrs. COLLINS. What do you think their responsibility is?

Mr. COLEMAN. Well, I can't speak for the record industry, but I can speak for In the Mix, and our responsibility is to offer choices, to offer diverse—diversity in information, and to be responsible in what we put out there.

Mrs. COLLINS. Well, Ms. Barrow, do you think the record industry could help resolve the concerns that youth have about the denigration of women?

Ms. BARROW. I would have to say that I think that we are in charge as listeners. We are in charge of what is going on. Basically,

I feel that the reason why the records are selling with the misogynist language is because we are accepting it. I think that the record industries are doing their job. It is supply and demand. Once we turn that around and make something else more positive, supply and demand, that the record labels—it is a business for them, and they are putting out what people are buying, and I think it is our responsibility as the listeners, not so much as the heads of the record——

Mrs. COLLINS. Well, Ms. Glickson said that now women are expressing their dissatisfaction with lyrics like that, that are misogynistic particularly, and if women continue to do so, do you think that their lyrics will change, either of you?

Ms. GLICKSON. Definitely, but it needs to happen on a greater level.

Ms. BARROW. Definitely on a greater level because, I mean obviously it is not enough, because there is still supply and demand. There are not as many female artists out there, it is mostly the male artists out there.

Ms. GLICKSON. Awareness needs to be increased, I think, and I think that is what this forum is doing as well as what In the Mix does, which is basically expose the issues and lay them out on the table, and then once people see that, once young girls see that, they can begin to take action.

Mrs. COLLINS. Thank you. My time has expired.

Mr. Stearns.

Mr. STEARNS. Thank you, Madam Chairwoman, and again I want to compliment our witnesses today. I think their testimony is eloquent and impressive, and I appreciate their coming.

I want to go to the first question, to Ms. Glickson and ask you, you eloquently stated that the portrayal of women in much of rap is, quote, more dangerous than people realize, using your words, and obviously I agree. I guess this goes a little bit to what the chairwoman has said too. What should be done—and then I would like to Mr. Coleman and Ms. Barrow to comment—what do you think—besides publicizing, what should be done?

Ms. GLICKSON. Aside from publicizing it, action needs to be taken in terms of decreasing the demand that young people have for this type of music, and that is not to say that I advocate censorship of any kind because I think that the result of that would be an increased demand, it would go underground, et cetera, et cetera, but the action that needs to be taken has to do with education, with teen empowerment, with making us feel that we have a choice in the things that we feel, and I think that once we decrease that need, whatever is going on in society to make misogyny, to make violence such an issue, whatever is going on there, it needs to be remedied.

I don't have an answer, specifically as to, you know, this needs to be taken, A, B, C, and D, and then we will have a great society. I mean I am not in a position to say that.

Mr. STEARNS. Mr. Coleman?

Mr. COLEMAN. And then that makes me think that getting information out is a very important aspect to this, because if young women know that they have the choice not to buy a record or they don't have to buy something or if they know about an artist whom

they may never have heard of before because they are not promoted as heavily by record companies, or something like that, then they will know that they have choices not to buy just one style of music, they know that there's other types of music. I mean with every negative there is a positive.

I mean every record label has probably a hard core artist and also a very positive artist. What we like to do is offer those choices where you can choose the positive or the negative and ultimately you will have the power as a consumer to affect the record companies, because if you are buying the positive over the negative, then the record companies will promote the positive over the negative.

Mr. STEARNS. Ms. Barrow?

Ms. BARROW. I do think it is a social responsibility.

In the tape that was played here today, some teens came up with solutions as to not buying some of these albums. Like I said before, supply and demand. It is our own power. I think like Melanie said, I think we need to recognize this as an epidemic so it can't just be us over here saying, "Well, look there is a problem", we all need to realize this problem and take care of it because it really starts with the listeners. If you are going to accept it, if you are going to accept these derogatory lyrics, then it is just going to keep on escalating.

Censorship, I don't think is something—is a solution. I think it is the Government's responsibility to deal with some of the problems in the communities, then maybe the rappers and the artists won't have to speak on such horrible conditions that they are in.

Mr. STEARNS. Let me quote from Don Cornelius who is a host of the TV show "Soul Train." He had suggested in our last hearing and sort of advocated a more stringent system of record labeling than the current parental advisory. Let me go to the heart of question here. Using his language and what he has advocated, a more stringent language put on the recording material, how do each of you feel, just real briefly, if you could go, and do you think that, as he suggested, that a workable rating system would be designated? And let me start with Mr. Coleman.

Mr. COLEMAN. I think that could be effective, but it is almost like the movies where you have rated R movies and PG movies. If the person that is taking the ticket money at the box office isn't screening a 14-year-old from getting into an R-rated movie, then it may not be effective.

Mr. STEARNS. Do you think, Mr. Coleman, it could be effective like it is in the respect that in movies we have it?

Mr. COLEMAN. It may do more harm than good. It may promote even more a record, a violent record.

Ms. GLICKSON. Definitely.

Mr. COLEMAN. I mean it has been proven that when you promote a television show that says, "Graphic scenes included", more people tune in.

Mr. STEARNS. But sometimes a movie that is X rated or R rated sometimes, with some individuals, they say, "I'm not going to go watch that", because they know about it.

Madam Chairwoman, I would like to just have the other two witnesses answer.

Mrs. COLLINS. Sure.

Mr. STEARNS. Ms. Glickson.

Ms. GLICKSON. First, I am curious as to who will be the people who rate the records. I mean adults? White males? That is definitely a consideration.

Also, I don't know if you remember the whole big controversial scandal about a year or two ago with Ice T's Cop Killer, that the record sales completely increased once it was prohibited, and I think that is exactly what would happen. That is what has happened throughout history; once something has been forbidden, there is a black market and it goes underground, and it is made even more desirable, and it would make a kid even cooler to own that, you know, if adults were saying, "No, you can't." That is what I feel the effects would be.

Ms. BARROW. I agree with both of them. I think like a label—like an R-rated label attracts people because it is seen as, "No, we can't do this, we can't do this", well, a kid feels he has power if he is doing something that he is not supposed to listen to, and I don't think it would be effective—personally, I don't think it would be effective at all, I think it would have the reverse effect and sell many, many records because it is kind of like, "We don't want you to hear this." Well, all these kids are curious: What am I not supposed to be hearing?

Mr. STEARNS. Yes. I believe my time has ended, Madam Chairwoman.

Mrs. COLLINS. Let me just ask a couple of real fast questions.

Ms. Glickson, someone in the back handed you a note. Can you tell us what that was—someone sitting behind you.

Ms. GLICKSON. This is Vivien Stern. She is our outreach director of In the Mix.

Mrs. COLLINS. With In the Mix?

Ms. GLICKSON. Yes.

Mrs. COLLINS. OK. Thank you.

I just had a couple of quick questions—very, very quick. I believe that Ms. Barrow said the Government should deal with the problems in the community and then the record industry would be cleaned up.

You know, we have heard that before Ms. Barrow, but let me say this to you, that there have always been problems in the community. You know, we have been studying sociology forever, socioeconomic conditions forever, and the music that we have now may be a reflection of what we have, some of the things that are going on in the community which are not good, but prior to this time the music was not nearly so harsh, you know. There were musicians who spoke about the conditions in communities, what is going on, you know, and others, other music that talked about that.

Years ago, Billie Holiday sang about strange fruit and other things that were happening in a society that was very, very difficult in which to live, but the music itself did not use the harsh words that you describe in your testimony. You know, the statements were not derogatory, they were not sexually explicit, and it is my belief that these are the kinds of lyrics that just should not be there.

Now the Government is not here to censure, we cannot censure, we don't want to censure in this subcommittee. What we want to

do is to make sure that this kind of music is not on the scene at all, that kind which is derogatory to women and exploits violence.

The question is, I think it was in your testimony, Ms. Glickson, you mentioned about the beat. It is a great beat. I happen to like the beat of rap, myself. I wish I could do some of the dances that you do, but I can't. But the thing is, if it is the beat and if it is the music, if the lyrics were cleared up, it would be perfectly socially acceptable and just as enjoyable, and I hope that you would think about that, and all young people would think about that inasmuch as you say, Ms. Barrow, that it is, in fact, the consumer who has the responsibility in your eyesight, so when you go to buy your rap music or your hip hop, that you would keep those things in mind.

Thank you very much for appearing before us. You have been good witnesses. Thank you very much.

Mrs. COLLINS. Our next panel will consist of Mr. Paris Eley, who is the executive vice president of Motown Records, and Ms. Hilary Rosen, who is the president of the Recording Industry Association of America, RIAA.

Would you come forward, please.

Mr. Eley, why don't we begin with you.

## STATEMENTS OF PARIS ELEY, SENIOR VICE PRESIDENT, MOTOWN RECORDS; AND HILARY ROSEN, PRESIDENT, RECORDING INDUSTRY ASSOCIATION OF AMERICA

Mr. ELEY. Good morning, Madam Chairwoman and esteemed Representative. First of all, thank you for the promotion. I am the senior vice president of marketing.

Mrs. COLLINS. Oh, sorry.

Mr. ELEY. That is OK. It is good to be here with good news. You had good news waiting for me.

I appreciate the opportunity to reflect on the very volatile yet important topic. Given the passions surrounding the debate, I suspect my testimony here today will do little to satisfy the extreme factions on either side. That is to say, like yourselves, I hold no favor of any proposal that encroaches upon the First Amendment. History instructs me that repressive measures are most often invoked against an unpopular people, and in a society as diverse as ours popularity is a shifting sentiment. So for the good of us all, we should not assault that slippery slope.

Now having said that, I must now say, in the strongest terms, misogyny has no more right to hide behind artistry than does bigotry. Indeed, it is bigotry. We must exercise greater vigilance as a society to avoid aiding and abetting the spread of either.

As heirs to the cultural icon known as Motown, we record rap music. We have always reflected black America's culture even as we shaped it. We have recorded the great music of Diana Ross, Marvin Gaye, and Stevie Wonder. But we also captured the humor of Richard Pryor and the monumental speeches of Dr. Martin Luther King, Jr. Then, as now, we are our culture, and rap is an integral part of that culture.

One of our more celebrated rap songs is entitled U.N.I.T.Y. by Queen Latifah, a premier rapper, performer, and television personality. Queen Latifah is one example of the other voices coming to

be heard in rap music. She speaks on demeaning male behavior towards women and offers an affirmation of sisterhood and self-worth. She denies the power of the sexual epithet to define her as a person and condemns degrading male behavior without self-righteous posturing. Queen Latifah poses for the listeners' consideration the premise that abuse is not love and the precursor for physical abuse may very well be depersonalization. Though her own message has a street-wise edge to it, she delivers food for positive thought.

We think that is how the contest will be played out. This matter of entertainment versus ideology will be decided in today's marketplace to a great extent by young consumers whose personalities will be shaped by their homes, church, neighbors, and their views of our societal institutions. All have an impact to a greater or lesser degree on the moral choices our young people make. So in a real sense their choices will say a lot about us as well.

At Motown, as in other companies, our employees are parents, uncles, and decent people, many who live in the communities most affected by our social ills. They too, want an environment of civility and respect. That is why, as a record company, we feel it necessary to discuss both moral and commercial implications of artistic indulgence.

Finally, I say that we can ill afford to socialize our males with a mind set that violence perpetrated upon the female is acceptable. To do so is to accept an ever growing number of broken homes and troubled children, yet morality for our children is an enterprise that must be shared, it is not one in which the record company will be the primary source.

I thank you for having me.

Mrs. COLLINS. Thank you.

Ms. Rosen.

## STATEMENT OF HILARY ROSEN

Ms. ROSEN. Thank you, Madam Chairwoman. Good morning.

My name is Hilary Rosen. I am president of the Recording Industry Association of America. Our member companies distribute about 90 percent of all music sold in the United States. I am here to present an overview of the positive and important steps the recording industry has taken since this committee held its first hearing on the explicit content of sound recordings commonly referred to as gangsta rap. I also want to show you another side of the young people who are creating this music.

First let me begin by reviewing the RIAA's voluntary parental advisory program. In 1985 the RIAA reached an agreement with the National PTA and the Parents Music Resource Center. The agreement specified that music releases containing explicit lyrics, explicit depictions of violence, and sexually explicit material be identified so that parents can make intelligent listening choices with their children.

In 1990 we revised the parental advisory logo to make it more uniform. The black and white logo shown over here [indicated exhibit] is standard in size, color, and placement. It is affixed to the bottom right corner of an album, cassette, or CD's permanent packaging underneath the cellophane shrink wrap. The label measures

1 by ½ inch on cassettes and CD jewel boxes and 1½ inches by 1 inch on albums.

The label was standardized to increase overall consumer awareness of the advisory sticker and provide parents with an easily identifiable means of singling out explicit recordings. Each company, in consultation with the artist, determines which of their recordings will display the logo.

With that in mind, four things have happened since your last hearing. First regarding the purchasing issue, we have reminded the music community, both our member companies and independent labels, that it is imperative that companies adhere to the parental advisory program. Compliance is the most effective way to exercise artistic rights while also exercising social responsibility. The RIAA intends to be proactive in monitoring company compliance.

At the last hearing, Mrs. Collins, you held up examples of some explicit recordings that had deviated from the standardized use of the logo. In one instance the warning sticker was smaller than it should have been, and in another the sticker was missing altogether.

In response, the RIAA sent a memo to the heads of more than 250 member labels reminding them of the proper use and placement of the logo. Enclosed with the memo was a fact sheet describing what was the proper usage, and the memo was also sent to the National Association of Independent Record Distributors with materials to send to their member companies, who tend to be smaller independents.

Second, RIAA has recently changed our policy regarding the program and its use by retailers. Since 1985 we have generally opposed the use of the sticker by record retailers as a basis for instituting restrictive sales policies such as 18-year-old purchase requirements. At the time, we felt the sticker was designed to give parents information as to the music and the recording and wasn't intended to direct sales policies. We now understand the dilemma that local retailers face if they want to make informed decisions concerning how certain types of recordings should be made available in their community.

Third, we are beginning a campaign to educate parents about the logo. Labeling of any kind is only as effective as people choose to make it. Given that fact, we are embarking on a comprehensive consumer awareness program to enlighten parents about the program through a variety of media outlets. We will encourage parents to use lyrics as a jumping-off point for dialogue with their kids, for only through this open discussion of difficult issues and topics do we clarify values.

Finally and most importantly, I would like to discuss the internal dialogue that is occurring within the music community. The Doug E. Fresh interview that you showed earlier, I think, speaks probably better and more eloquently than I can about what is occurring. No doubt there was much concern and awareness expressed about the purpose of these series of congressional hearings.

However, since the last hearing RIAA has initiated a dialogue with our companies and artists to advise them or the concerns expressed by legislators and political leaders about this issue. In fact,

at the direction of the RIAA board of directors we have formed an ad hoc task force to discuss this issue and chart a course for the future.

Artists don't underestimate the significance and importance of their roles in society and the social responsibility that this implies. They are doing wonderful things to address root causes of issues in their own communities. I have a list of things that artists are doing in my written statement. Just a couple of things: KRS 1, Chuck D, Ice Cube, they go to community centers, they go to correctional institutions, they are preaching safe sex, they are preaching against violence, they are preaching against drugs, they are giving back to their community. Queen Latifah, Public Enemy, Self Destruction, are rap artists who are raising hundreds of thousands of dollars for "stop violence" movements. A number of artists have participated with the NAACP and Rock the Vote to encourage kids to participate in the political system.

[The prepared statement of Ms. Rosen follows:]

STATEMENT OF HILARY ROSEN, PRESIDENT, THE RECORDING INDUSTRY ASSOCIATION OF AMERICA

My name is Hilary Rosen and I am the president and chief operating officer of the Recording Industry Association of America.

I am here to present an overview of the positive and important steps the recording industry has taken in its responsibility for the explicit content of sound recordings. I also want to show you another side of the young people who are creating this music.

However, let me begin by summarizing the RIAA's Voluntary Parental Advisory Program. In 1985, the Recording Industry Association of America reached an agreement with the National Parent Teacher Association and the Parents Music Resource Center. The agreement specified that music releases containing explicit lyrics, including explicit depictions of violence and sexually explicit material, be identified so that parents can make intelligent listening choices for their children.

In 1990, after communicating with parents, record companies, and retailers we established through the RIAA, a voluntary, uniform Parental Advisory logo and uniform terms for its placement. The black-and-white logo, shown here, is standard in size, color and placement. It is affixed to the bottom right corner of an album, cassette or CD's permanent packaging—underneath the cellophane shrink wrap. The label measures 1 inch by ½ inch on cassettes and CD jewel boxes and 1½ inch by 1 inch on albums.

The standardized label was implemented to increase overall consumer awareness of the advisory sticker and provide parents with an easily identifiable means of singling out "explicit" recordings. Each record company, in consultation with the artist, determines which of their recordings will display the logo.

Madam Chairwoman, labeling "explicit" product is the commitment we made in 1985, it is our practice today, and our promise for tomorrow.

With that in mind, let me now outline four positive steps we have taken as an industry since the day of the last hearing, February 11.

First, we have reminded the music community—both our member companies and independent labels—that proper adherence to the Parental Advisory Program is the best way to exercise artistic rights while exercising social responsibility.

At our last meeting, you held up examples of some explicit sound recordings that had deviated from the program. In one instance the warning sticker was smaller than it, should have been, in another, the sticker was missing altogether.

In response, the RIAA sent a memorandum to the heads of more than 250 member labels reminding them of the importance of proper use and placement of the logo. Enclosed with the memorandum was a fact sheet describing the exact size and placement on both CD and cassette packaging. The memorandum was also sent to the National Association of Independent Record Distributors & Manufacturers encouraging them to send the material to their member companies, who are generally smaller independents.

Madam Chairwoman, the Parental Advisory Program *is* an effective tool. There should be little doubt as to how seriously the industry takes this program.

The Parental Advisory Program is a positive response of the music industry as responsible corporate citizens to provide useful information to parents or guardians. In so doing, the Parental Advisory Program places the decision on who and what to hear, where it belongs with the family or guardian.

The second step—and perhaps the most difficult to take was a change in RIAA policy regarding the Parental Advisory Program. Since 1985, we opposed the use of the sticker by record retailers as a basis for instituting restrictive sales policies, such as a requirement that individuals be at least 18 years old to purchase recordings that carry the warning label. At the time, we felt that the sticker was designed to give parents information as to the music contained within the recording, and was not intended to direct sales policies of retailers.

We now see the benefits of local record retailers using the label to make informed decisions concerning the types of recordings they should make available to their community. It is a difficult, but appropriate, activity for some retailers, and we support our customers.

The third step we have taken is to educate parents about the Parental Advisory Program. Labeling—of any kind—is only as effective as parents or guardians choose to make it. Given this fact, the RIAA has recently embarked on a comprehensive consumer awareness campaign to enlighten parents about the program. Through television, radio and print media, we will encourage parents to use lyrics as a jumping off point for dialogue with their children. For only through the open discussion of difficult issues and topics do we clarify values.

Our proactive media campaign will endeavor to engage parents in the music buying habits of their children, thus empowering parents—not the government—with the task of defining family values.

The final, and perhaps most important, step taken by the industry has been an internal one. The RIAA has initiated a dialogue with our member companies and their artists to advise them of the concerns expressed by legislators, political leaders, and parents about this issue. This dialogue has led to a greater understanding within the companies of the seriousness of these concerns and to more discussions within the broader community. Suggestions have included setting up forums for dialogue with artists and kids, supporting artists and record companies in their efforts to play a positive role in the political process by encouraging young people to register and vote, organizing voter-registration drives with Rock the Vote at summer concerts, and other activities. Our member companies do not underestimate the significance and importance of their social responsibility and their role as good corporate citizens.

Madam Chairwoman, the recording industry stands ready to dedicate its resources to the communities which support us. But I fear we stand with a precious few. Far too many people are confused. Too many people focus on the symptoms of violence and not the disease.

If I may, let me elaborate on a few examples of what our artists have done to address the root causes and issues about which they rap. For example:

—KRS 1, Chuck D, and Ice Cube are stars of the lecture circuit. They spend half their time discussing topics such as practicing safe sex, not using drugs, getting a college education, giving back to the community and stopping gang violence before such audiences as inner city elementary and high schools kids and inmates at correctional facilities.

—Self Destruction, Public Enemy, Queen Latifah and Boogie Down Productions are just a few of the rap artists who helped to raise hundreds of thousands of dollars for a special fund, within the Stop the Violence Movement, geared specifically at fighting black-on-black crime.

—Ice Cube initiated the Brotherhood Crusade, a nonprofit organization set up after the LA riots to help rebuild minority communities and provide aid to the homeless and the elderly. He's also a major contributor to Books Plus, an African-American literacy program.

—Many rap artists including Ice T and Easy-E contributed to the making of "We're All in the Same Gang", a single and video intended to deglamorize gang violence.

—And a great number of rap artists have participated in voter registration drives with the NAACP, Rock the Vote and others to encourage kids to participate in the political system.

It should be obvious from their lyrics that these young men and women are passionate about what they feel, and many of them translate that passion into time, effort and money spent trying to make a difference in a world that we—all of us here today—have created. These artists use their influential role, as well as their economic power, to make innumerable positive contributions to their communities.

Because of our shared sense of responsibility, the recording industry has stepped up to the plate to tackle the disease and not only the symptoms.

We respect your role as a vocal advocate for the welfare of Americans with this testimony, Madam Chairwoman, we want to indicate our willingness to work with you, through our member companies and the artists, in this endeavor.

Thank you for the opportunity to appear before you today.

Mrs. COLLINS. Your time has expired, and more that you might want to say can come out in the question and answer session.

Let me begin the questioning at this point in time. When you first began your testimony, you mentioned something about 90 percent. Did you say that the RIAA does 90 percent of the sales of records?

Ms. ROSEN. Our members distribute and manufacture about 90 percent of the records sold in the United States.

Mrs. COLLINS. So you have a major responsibility then in what happens in the recording industry in the sale and distribution of records in our country. You would certainly agree with that, because you have 90 percent of those sales, right?

Ms. ROSEN. Well, the individual companies have them. I am not clear what you mean.

Mrs. COLLINS. If you are the major vehicle through which records are sold, distributed, it would seem to me—and some steps that you have already taken have been very positive steps, but certainly your input with the recording companies themselves would be very—we have a vote on the Floor of the House of Representatives, so we are going to go and vote, and we will recess for 10 minutes.

[Brief recess.]

Mrs. COLLINS. This hearing will reconvene.

Ms. Rosen, I was just about to ask you that, since the RIAA sells or distributes 90 percent of the record sales in the country, it would seem to me that your suggestions to the record makers would be of considerable importance, and so my question is going to be then, are you advising or discouraging your members from releasing music that is highly misogynistic and highly violent?

Ms. ROSEN. I should clarify our role. We don't actually produce or distribute the music at the RIAA. The individual member record labels produce the music and distribute the music.

However, having said that, I think that we have played a positive role in bringing the individual companies together to talk about these issues and to highlight the concerns that have been expressed.

Mrs. COLLINS. And what has happened as a result of the meetings that you have had where you have pulled the industry together and discussed this?

Ms. ROSEN. We have created this task force that I mentioned in my testimony. The task force is comprised of the most senior African American executives in the industry, women, other executives working with rap music, and our intention has been to create a dialogue. We were intending to set up forums for communication with kids, with artists, and community leaders and policy makers. We are looking for ways to further support artists in their own efforts to play a positive role. We are looking at doing voter registration at rap concerts all summer, and——

Mrs. COLLINS. All that is good PR, but what are you doing about getting these lyrics out of the records, if you can?

Ms. ROSEN. Well, frankly, Mrs. Collins, I think that what has happened is that the sensitivity and the public communication has had a positive impact. I mean we have an increasing amount of artists like Queen Latifah and Salt-N-Pepa and others——

Mrs. COLLINS. Well, you mentioned those, but they are the artists themselves, but what is the record manufacturing industry doing, the recording studios, what are they doing?

Ms. ROSEN. I don't think that you will see the industry getting together to decide what artists should and shouldn't say. Those decisions will continue to be made by individual artists.

Mrs. COLLINS. Well, that is not what the Wall Street Journal said. The Wall Street Journal said and this young lady—where is that article that Mr. Stearns referred to? And I know you are aware of it—that she had good clean lyrics, she had a good beat; I mean it was great music that she was doing; her name was Boss—and that the recording studio told her that unless she used bad language and dirtied up her music, that she wasn't going anyplace. She said, "I tried the straight, nice girl approach; it didn't work." So now she sings rap songs such as "A Blind Date with Boss" in which she acts out the seduction and murder of her date, masomisogynistic.

Ms. ROSEN. I don't know which to deal with first.

Mrs. COLLINS. Well, just deal with the right answer, the correct answer, first.

Ms. ROSEN. Well, there are a couple of pieces there. The story of Boss is a little misleading in that Wall Street Journal article.

The reality is that the company that eventually signed Boss, Def Jam, had no idea that she was an artist that had a different vision before they were presented with Boss. She came to them as a rapper with her music already prepared, and they signed her and worked with her that way. They had no idea that she was circulating as—a different kind of music, and that is just the truth. There was no image that she had that some record company told her to change.

Mrs. COLLINS. Well, that is not the story that is here. I know you have read this. A year after arriving in Los Angeles, Ms. Laws and Ms. Moores—Ms. Laws is Boss—and this is another lady, Ms. Moores—walked into the office of two producers, Tracy Kendrick and Courtney Branch. They insisted someone listen to them rap or they wouldn't leave, says Ms. Kendrich. He and Mr. Branch listened and immediately began working with them, helping them polish their material and giving them a place to live, and in the meantime he talked about how they should dress in order to be more effective on their records.

Ms. ROSEN. Well, Mrs. Collins, all I can tell you is that if you would like a clarification of Boss's career, I will try and arrange for her to make a statement to you directly about the facts of her life, but I would just encourage you to understand that the story is a little misleading.

Mrs. COLLINS. Well, it may be misleading, but I also think that the RIAA has a responsibility and certainly can carry a lot of leverage in this issue that is here. The issue is whether or not we should have these lyrics that are just terrible here and that I believe that if you are a distributor of 90 percent of the record sales

in this country, which are a lot of record sales, no doubt that you certainly have a great deal that you can say and do to encourage the record companies to clean up their act, because their act is very dirty at this point in time.

Now you say in your written statement down here, you said the standardized label was implemented to increase overall consumer awareness of the advisory sticker and provide parents with an easy, identifiable means of singling out explicit lyrics.

How many parents do you think buy this music for their kids? The average kid that I ever heard of in my life was the kid who got an allowance or who works for his money end went to the record store and bought a record, and you know that as well as I do.

So in order to say, "Well, it is fully the parents' responsibility", just does not hold water. It is not fully the parents' responsibility. I believe it is the adults' responsibility and those who are in the industry making money off of these lyrics that these kids are buying with their money.

Ms. ROSEN. Well, I think we just heard three really intelligent young people talk about their own understanding of the music and talk about how this music has fostered a dialogue within their own communities.

I mean the fact is, TV shows are happening, In the Mix is doing stories, kids are talking, and music is stimulating a dialogue through a vehicle they are comfortable with. The idea that sexism and misogyny or violence are unique to musical expression by artists in society just doesn't hold. It is going to happen with art if it happens in society.

Mrs. COLLINS. Do you believe that the record industry has a responsibility to the consumer?

Ms. ROSEN. Yes, and I believe we are fulfilling that responsibility with the parental advisory logo.

Mrs. COLLINS. What do you think that responsibility is?

Ms. ROSEN. The parental advisory logo will enlighten consumers when music is of an explicit nature.

Mrs. COLLINS. Why hasn't it done so up to this point?

Ms. ROSEN. Well, it does so.

Mrs. COLLINS. No, it doesn't.

Ms. ROSEN. I don't understand. It does. It is there. It has been there since 1991.

Mrs. COLLINS. And it has been overlooked. As you say in your statement, it was too small and in some instances was placed elsewhere on the tape, and you know that to be true.

Ms. ROSEN. No. I said that we recognized that there have been a couple of isolated incidents where the sticker was used improperly. But I think the reality is that people have not felt that the sticker wasn't used. I think the reality is, people don't like the music, and so whether or not it is labeled really isn't the issue.

Mrs. COLLINS. Mr. Stearns.

Mr. STEARNS. Thank you, Madam Chairwoman.

Let me just say as an opening comment, Ms. Rosen, I appreciate in your opening statement where you said that the Recording Industry Association of America is now presently charting a course for the future, social responsibility. That is what I understand you

to say, and of course, we would like to hear a little bit more about what is happening in that area.

I want to ask you the same question that I asked the young people in the first panel. Don Cornelius advocated a more stringent system of record labeling than the current parental advisory. He is in the industry, a host of Soul Train. So what is your opinion about what he has said?

Ms. ROSEN. Well, I don't think a rating system is practical for a couple of reasons. Number one, if the purpose of the rating system is to prevent kids from getting music, it is just not going to happen. Music isn't like, you know, a chair, it is copyable. This music started in the trunks of people's cars, in the home taping machines, and kids distribute music to each other. So I think if the goal is to do that, then the goal can't be reached.

I think the second problem, and one Mr. Eley, I think, can respond to significantly better than I, is really the subjective nature of ratings. Unlike video, which is the most common analogy that we receive about ratings, where you really have a visual picture and an audio script and you can put it together and there is not much left to the imagination, it is all right there, music is much more subjective. The combination of lyrics and musical composition allow for numerous interpretations, and I think that is something that would make a rating system extraordinarily difficult.

Mr. STEARNS. Mr. Eley?

Mr. ELEY. Yes, I do believe that you would run into a problem. I alluded earlier to Queen Latifah. How would you rate a record that, while it does use an expletive, does in fact promote a positive thought, a positive attitude? She uses the expletive but not in the context of what is commonly accepted as vulgarity, but we know that the expletive is generally used in that manner.

Mr. STEARNS. Don Cornelius also said and testified that gangsta rap albums are bought outside the normal retail channels. Is this true?

Mr. ELEY. Sir, I think—Representative—that therein lies the construction of what has come to be the problem. If we were stopping this because it had begun mainstream, then we would be looking at something different entirely. This music was popular precisely because it was not available. This music was not on the market and then taken off. This music found its way into mainstream America because there are children out there who finally started talking to one another in languages, unfortunately, that they could understand, and that is our problem. It is largely societal as well.

Mr. STEARNS. Let me follow up. What is the demographics of a buyer of gangsta rap? Is there any demographic information available?

Mr. ELEY. You know, sir, I would like to get you some specific information, but if I might, just from experience, just let me say I know at 18, 19, 20 years old, we work with a lot of young people in our offices, interns, mostly college educated. They listen to it. But I was surprised to find—I work on weekends in a record shop—that 32, 33-year-old bus drivers, workers, come in and they buy it; they also are purchasers of rap music. I guess a generation has grown up with that rap music.

Mr. STEARNS. Ms. Rosen, anything you would like to add?

[Ms. Rosen shakes her head.]

Mr. STEARNS. Perhaps, Mr. Eley, you might also comment about this. When we were discussing this, the staff and I, we thought that, you know, why is it that gangsta rap is so different from other hard core types of music including heavy metal, grunge, punk, and other kinds of music that predominantly are recorded by white groups? I mean it is a more difficult question, but I think maybe this goes along with what you are saying, why it was sold and the outlet was so much different.

Mr. ELEY. I am sorry, but I really want to understand you, because I want to give you the best answer I possibly can. Are you speaking of the reaction to it?

Mr. STEARNS. I am referring to the violent and the abusive language that is in it.

Mr. ELEY. Oh, well, I am not certain, in all due respect, that there aren't lyrics in some of the hard metal stuff that aren't as offensive and as pungent. My language was learned in Vietnam, and some of that stuff in this music, I can't repeat in any of it. Some of this is just tough language, and I have no idea.

Mr. STEARNS. So the gangsta rap, the language is also, in your opinion, seen in other types of music, too?

Mr. ELEY. Yes.

Mr. STEARNS. It appears, from our standpoint, it is predominantly in gangsta rap. Would you agree with that or not?

Mr. ELEY. No, I wouldn't. I would have to differ with you on that.

Mr. STEARNS. That is my time.

Well, if you will submit the typical demographics that you might have, that would be helpful.

Mr. ELEY. Surely.

Mr. STEARNS. Let me ask you sort of a concluding question, both of you. Some people have expressed concern about our interest in this issue and have indicated that some critics of hip hop and gangsta rap fail to acknowledge the effect of the artists' environment on their work. Are you concerned that we are even doing hearings on this and that we are examining the issue of explicit lyrics?

Mr. ELEY. It all depends upon context. I happen to know and admire Congresswoman Collins' work. For many years I have known that. So this would be entirely consistent for her. However, I think that you have to be concerned about sending the wrong signal. If you indicate that you can't come together for bans on PAC's or guns or so many other things, to get together and agree that you could ban a form of expression by a group—by groups that are primarily black would send a wrong signal, yes.

Mr. STEARNS. No one is talking about banning here. You understand that.

Mr. ELEY. Well, yes, I do. It is just that I wanted to reiterate the fear that is there, because that kind of information, that is what flows. That is the kind of misinformation that derives from these hearings. That is the fear of government.

Mr. STEARNS. Ms. Rosen, do you share his same concern?

Ms. ROSEN. Well, I share his view that the members of this committee have the best intentions and have done a lot of good work over the years on these issues.

I think the concern within the music community and the broader progressive community is that society is very conflicted about these issues. Society does not agree on what causes violence. You can look at the assault weapons vote on the House Floor today. To say that if they can't agree that guns cause violence, then are we going to agree that music causes violence? Sexism also and misogyny is something that happens every day in society, 75 percent of all crimes involving women are sexual assault or domestic violent crimes.

I think that it is important to have communication with the media. I think that the entertainment industry offers a lot of communication to demographics that other people don't reach. We recognize that music speaks to kids. On the other hand, I don't think that we can always expect artists to live their life in a vacuum.

Mr. STEARNS. The parental advisory that we have here, were you against that when it was presented?

Ms. ROSEN. No. In fact, we created it.

Mr. STEARNS. So you are in favor of that, and you advocated that from day one.

Ms. ROSEN. Absolutely.

Mr. STEARNS. And, Mr. Eley, do you also, for the record, say that you advocate that?

Mr. ELEY. Oh, yes, sir, absolutely.

Mr. STEARNS. So both of you are, in a sense, saying that you favor some restriction on the recording material by putting this. You are on record as saying that.

Ms. ROSEN. No. I am on record as saying that when artists choose to make statements that have explicit content, that they have a responsibility to tell people that is what is in their music.

Mr. STEARNS. And that is why you favor putting this on records.

Ms. ROSEN. Right.

Mr. STEARNS. And you?

Mr. ELEY. Yes, sir, I agree. I concur.

Mr. STEARNS. So what we are talking now is, if you are against any more than this—you accept this as a labeling on your material, but you don't want to see any more than that, but you do advocate that.

Ms. ROSEN. Right.

Mr. ELEY. Yes, sir.

Mr. STEARNS. OK. I yield back my time.

Mrs. COLLINS. Ms. Rosen, let me say this, that you pointed out that we do have a vote that is going to be in the House today on attack weapons—assault weapons, and they are indeed attack weapons—and there are other problems that we have in our society. The problem is that we don't celebrate it musically. That is where the problem lies.

It seems to me that when we have rap that people seem to enjoy, the surrounding of it, when they laugh to it and party to it and dance to it and meet young people, each other, they meet each other over rap music, that is a totally different signal than the other kinds of ills that we have in society.

You know, when they see it on television that some kid has gotten shot or killed, everybody is very, very sorry, you know, they feel empathy for that family, but when they have rap music where the

lyrics are violent and yet they dance to it and it is seen as a pleasurable thing to do, that to me would seem to be just the opposite of what you want to have happen in your society, and so for that reason I think the music industry has a tremendous responsibility not to have that kind of language in the music that it produces. It just seems to me it just follows that is something that the music industry can do and that you as a person in RIAA can encourage.

But I want to ask some questions of Mr. Eley.

Mr. ELEY. Yes, ma'am.

Mrs. COLLINS. I certainly share your sentiments regarding the repressive measures against unpopular people, and you say that misogyny has no more right to hide behind artistry than does bigotry. Indeed in a sense you say it is bigotry. Could you explain your statement?

Mr. ELEY. Yes, ma'am, I will. I think that anything that identifies a group of people or a sect for violence or for attack based on nothing other than the stereotypical character of that person or the features of that person, stereotypical or not, represents a bigotry. It is a dehumanization, a depersonalization, if you will.

Mrs. COLLINS. And you also mentioned in your statement—and I am quoting now—exercise of greater vigilance to avoid aiding and abetting the spread of misogynistic music should be given. Can you tell us what you mean by this?

Mr. ELEY. Yes, ma'am. I mean that the advisory sticker would fall under that. I think we have to have more conversation. As I indicate later in my statement, we do have to have dialogue with our artists as they go into the studio. I just think when you speak about responsibility and the ones that the record companies must take, I think that responsible producers, responsible companies, must talk about the social ills and ask the—the question has to be raised regarding what is the art really doing.

Mrs. COLLINS. Do you think that the record industry is doing anything at all about clearing up the lyrics?

Mr. ELEY. I think we operate as best we can given the fact that we don't—and maybe this is the right terminology, I don't know—we don't censor them I with I guess it is called prior restraint before it goes out; we discuss it. Our music is often discussed, and because these decisions are not made by the same person over and over again, you do get a variance in the kind of music that is put out.

Mrs. COLLINS. Well, if the recording artist comes to Motown and has a song, and the lyrics are—the beat is fine and all this other stuff, but the lyrics are certainly violent and misogynistic, would there be someone at Motown who would say, you know, "You can't do this", this is not acceptable for one reason or another, and then change—you know, slightly change the lyrics so that it wouldn't be that way? A sanitized version that would be used on the radio, for example?

Mr. ELEY. There are two separate issues. I will try to address both. Our vice president of A&R, Artists and Repertory, who is in charge of recording, Steve McKeever, is on record in previous hearings as having said that Motown just does not do misogynistic music, and that is his purview.

As to the matter of the clean copies of the record, I think it makes a difference by which handle you pick it up. I think that it also shows when we issue the clean lyrics, it means that we don't want people bumping into this music unexpectedly. You have to ask for it, if were more explicit. So we have clean lyrics provided to radio stations because we don't want a child to have to bump into this on the radio station. So the radio and the record industry work together on that.

Mrs. COLLINS. Well, if the radio and the record industry work together on this, is it not possible that the radio and the record industry and the RIAA could work together and just sanitize all of it?

Mr. ELEY. Well then, I must say to you, what we would be doing then is—there are people—and I guess we may as well admit this; it is proven by the fact that it is popular—there are people who want the other version. That is how this music came to be. This music was not sold out of stores, this music was not sold in record shops, this music was not manufactured by major record companies, this music came from independent producers, out of the trunks of cars. People found it. Those people wanted it. I think that just under the rules of commerce, to exclude them for purchasing what they want as adults would not be consistent.

Mrs. COLLINS. Isn't one of the reasons that they want it because it is out there? As adults—and we are not talking about adults. I mean adults can buy what they want to buy. You know, we are talking about teenagers, we are talking about kids, basically, who are buying this stuff.

Mr. ELEY. I do understand that, but the question would suggest, or—I am sorry—the proposal would suggest that we cut the music out for those people who do want to buy it, adults who do want to buy it. I mean if we just released the sanitized version, we would be doing that.

Mrs. COLLINS. Well, you are right on that score, but I don't agree with that. I think it should all be sanitized anyway, but we aren't going to debate that any more.

Mr. ELEY. I mean from my personal taste, I might say yes.

Mrs. COLLINS. My final question is, there are many misconceptions about how the recording industry works, and I would like for you to explain to the Members your relationship with an artist for the time that he or she gets a contract until the final recording is actually distributed, please, Mr. Eley.

Mr. ELEY. Well, an artist comes, and it depends upon what genre the artist is in. An artist comes; he meets with an artist and repertory person, an A&R person; we try to decide the direction in which the artist which wishes to go; and then we produce music to accommodate that direction. At that point, it is turned over to my department, the marketing department. We package, we do an image, we interface with radio and video programs throughout the country to bring the music to the marketplace. That is when we go into our marketing mode, and from there it is a matter of getting into our distribution system where it is sold. That is a thumbnail sketch.

Mrs. COLLINS. But before it gets to marketing, the decision is already made about the lyrics that are going to be there. Is that right?

Mr. ELEY. The artist comes with lyrics, many when they walk through the door, or the producer has songs, and, you know, I have heard many discussions in which language has been tempered; I have been a party to discussions where the decision has been made not to go with a certain artist, and I can say with pride that at least some of our women employees and executives have been in the decision-making process as to whether or not we would go with a particular artist, and it happened that we didn't.

Mrs. COLLINS. OK. Thank you.

We have been joined by the ranking member of the full Energy and Commerce Committee, Mr. Moorhead.

Mr. Moorhead.

Mr. MOORHEAD. Madam Chairwoman, I am very interested in the discussion, but I have no questions at this time.

Mrs. COLLINS. Thank you.

We have been joined also be Mr. Pallone who is a member of our subcommittee.

Mr. Pallone?

Mr. PALLONE. I have no questions, Madam Chairwoman.

Mrs. COLLINS. Thank you very much.

Well, we certainly thank you for appearing before us this morning. There may be some questions we have in writing, and if we send those to you, please prepare to return those to us in 5 working days. Thank you very much.

Mrs. COLLINS. Our next panel will consist of Mr. Ambrose Lane, Jr., who is a radio announcer in Washington, DC.; Ms. Tammy R. Riley, who is an artistic manager for Flavor Unit Management; and Grand Master Flash who is a rapper from New York.

Won't you come forward please?

Mr. Lane and Grand Master Flash, are they here?

Ms. RILEY. I don't think so.

Mrs. COLLINS. If not, then we will call up the next panel as well. We will call Dr. Tricia Rose, who is the assistant professor of history and Africana studies at New York University; Dr. Robin D. G. Kelley, who is associate professor of history and African American studies at Ann Arbor, Michigan, University of Michigan; and Mr. Fred Evans, who is the principal at Gaithersburg High School.

Won't you come forward, please.

Mr. Evans, I think we will begin with you, and we will work down this way.

**STATEMENTS OF FRED S. EVANS, PRINCIPAL, GAITHERSBURG (MD) HIGH SCHOOL; TAMMY W. RILEY, ARTIST MANAGER, FLAVOR UNIT MANAGEMENT, JERSEY CITY, NJ; ROBIN D.G. KELLEY, PROFESSOR OF HISTORY AND AFRICAN AMERICAN STUDIES, UNIVERSITY OF MICHIGAN; AND TRICIA ROSE, ASSISTANT PROFESSOR OF HISTORY AND AFRICANA STUDIES, NEW YORK CITY UNIVERSITY**

Mr. EVANS. It still is the morning, so good morning Congresswoman Collins and members of the committee.

My name is Fred Evans, principal of Gaithersburg High School in Montgomery County, Md. I am pleased to be here today with you to share my thoughts about this very important topic.

In 1954, Dr. Gordon Allport of Harvard University completed his classic work, "The Nature of Prejudice", a comprehensive and penetrating study of the origin and nature of prejudice. Allport described the process of how prejudicial attitudes would be expressed through various levels of action from verbal antipathy to genocide. He defined the degrees of negative action from the least energetic to the most, and Allport talked about five levels. The first was antilocution, which is a verbal antipathy toward individuals of groups; the next level was avoidance; the next was discrimination, physical attack; and then, finally, and most severely, extermination.

According to Allport—and I quote—"While many people would never move from antilocution to avoidance or from avoidance to active discrimination or higher on the scale, still it is true that activity on one level makes transition to a more intense level easier,"—that is my emphasis. "It was Hitler's antilocution that led German citizens to initially avoid their Jewish neighbors and erstwhile friends."

Rap music lyrics or any other communication form that demean or diminish a specific group on a continued and persistent basis can be utilized to justify more intense aggression or action against that group. The language serves to dehumanize or depersonalize the individuals in the group and can set the stage for more aggressive action to take place with little regard for the consequences; for example, separation from that group, slavery, or extermination. The verbal or musical aggression will not automatically lead to more negative action but can establish a climate of more violent action if left unchecked or unchallenged.

I do not believe that abusive, violent, and misogynistic language in rap music can be blamed directly for America's very serious problems of violence towards women or persons in different racial, ethnic, or cultural groups. I do believe, however, that we must examine the anger and hostility contained in some of music, be it rap or rock, to discover why it exists.

In no way do I excuse the very negative descriptions of certain groups and actions in the music. Language that demeans or diminishes any group describes more about the feelings and attitudes of the propagator rather than the recipient.

From my point of view as an educator, it is crucial that we know what our students and children are listening to and being influenced by so that we can provide guidance, leadership, and alternatives. Parents, teachers, and all responsible adults must act as role models to correct action based on stereotypes and misinformation. Our children must get a different point of view from the steady diet of TV, movie, video, and musical violence and deprecation of targeted groups. Standards must be established about appropriate and inappropriate language in school, in the workplace, and in the home. We must also research, study, analyze, and develop new strategies for dealing with the very real and dangerous problems that confront our children. It is a national tragedy that

homicide, depending on what study you read, is the first or second leading cause of death for persons 15 to 24 years of age.

My experience shows me that students react positively to programs that enhance self-esteem and build self-confidence. Traditional athletic programs as well as new initiatives such as mentor and peer mediation programs are examples. Any time that you can recognize a student for doing something positive, in my perspective, will help along the way.

Educators, legislators, musicians, and all other concerned citizens must work together and provide positive leadership and guidance so that our children can make proper decisions about how they will treat one another.

Thank you for the opportunity to speak to you.

Mrs. COLLINS. Thank you.

Ms. Riley.

## STATEMENT OF TAMMY W. RILEY

Ms. RILEY. Honorable Chairwoman Collins, first I would like to thank you for inviting me to testify to this committee on the impact of abusive, violent, and misogynistic language of rap music.

I am Tammy Riley, a 25-year-old Native American Indian woman and an executive of Flavor Unit Management. This company is spearheaded by Ms. Dana "Queen Latifah" Owens, a successful role model, a rap artist, actress, African American woman, and CEO of her own company at the age of 23.

I am here today to express my views on the lyrical and visual content of music, TV, and other media in the entertainment industry. I would also like to bring to the forefront a broader issue, which deals with the greater societal ills that have created the conditions which popularize targeting successful minority sectors of business and industry for public dissection and scrutiny. Social ills such as racism lead to stereotypes, economic disenfranchisement, and miseducation.

Honorable Chairwoman C. Collins, I can speak firsthand as a victim of violent acts committed against women and abusive language used toward women. Therefore, I am not only testifying as an entertainment executive but as a woman who is equally concerned about the violence that threatens our communities.

What is the solution? Will we even come to a solution about violence and abusive language against women, men, children, and any other being, considering this country, in my opinion, was built on a lot of violence?

In conclusion, I feel parents should develop realistic lines of communication with their children and shape their perception of reality and not let the media do their job or blame the entertainment industry for their shortcomings. Television and music should not be our baby-sitters.

Thank you.

Mrs. COLLINS. Dr. Kelley?

## STATEMENT OF ROBIN D.G. KELLEY

Mr. KELLEY. Thank you, Madam Chairwoman and members of the subcommittee.

My name is Robin D.G. Kelley, and for the record I just made a couple of corrections. It is Robin D.G. Kelley. "Kelley" is spelled with an "ey", and I am not an associate professor, I am a full professor at the University of Michigan.

While I do agree that sexism and sexist language is a serious problem among African Americans and in U.S. society as a whole, to begin to deal with this issue, we need to establish at least three things: One, rap music in particular draws on much older traditions of sexist vernacular culture that has to be understand historically; two, that misogynistic language in popular music is a symptom of the culture and circumstances we live in rather than the cause of sexist behavior; and, three, that censorship will not alleviate sexism.

First, like virtually all of American culture, African American vernacular tradition has a very long history of sexism evidenced in oral forms such as toasting, the blues, and the age old "baaadman tales." Some of the older toasts are more venomous in their use of sexist profanity than much of what we find today in hip hop.

Although it wasn't marketed like rap is today, vulgar oral traditions have been in circulation. Indeed, one finds scholarly books of such vernacular poetry edited by leading scholars in public and university libraries and even the Library of Congress has sexist, profanity-ridden recordings by artists like Jelly Roll Morton in its own collection.

The historic characters from the "baaadman tales" of the late 19th and early 20th centuries such as Stagolee and Railroad Bill were intended to be thoroughly bad, rebels against anyone who stood in their way—the white man, the law, the community, and women—and, in a context where lynching was seen by whites and blacks as acts of racial class and gender domination, as a means of keeping so-called "niggers" in their place and stripping black men of any sense of manhood or sexual assertiveness. Black communities who heard these stories derived both pleasure and fear from these horrific tales of transgression and nihilism. That they were profoundly sexist goes without saying, but they were never intended to be mirrors of actual gender relations nor prescriptions for how to live.

These characters were aesthetically compelling precisely because their transgressions were so total, so complete, and hence so mythic. Many, not all, rap artists draw on this tradition because they too find the mythic baaadman compelling not only for its sexism but for its resistance to police, to racism, to government, and other embodiments of authority.

Yet we also need to ask why these sexist traditions are so compelling to so many young men of all ethnic groups. Children are raised in a world where men are expected to dominate, to control, to be the main breadwinner, and women are expected to be weaker and dependent.

Despite the limited successes of the feminist movement, men and women who don't fall within these roles are often treated as strange exceptions. Indeed, as Susan Faludi points out in her book "Backlash", TV shows like "Married With Children", and the so-called new men's movement represent an adult male counterattack on challenges to traditional gender roles.

Similarly, backlash has taken place among poor inner city men, but with a twist. The very things associated with male power are more difficult for these men to achieve. Permanent unemployment and the constant threat of violence and incarceration has made it difficult for men to be the primary wage earner, achieve financial security, and establish patriarchal families. The shift to a post-industrial economy in which young urban African Americans have fewer and fewer prospects has shaped rap music narratives about sexual relationships and, as in the past, women have been the target of young men's frustrations. Indeed, except for the use of profanity, some of these young men's attacks on African American women sound very much like that of conservative critics. Young women are portrayed as welfare queens making babies merely to stay on public assistance, or so-called "skeezers" who use their sexuality to take black men's meager wages. So many young men see heterosexual conquest as a key element in achieving masculinity. Of course, we must not apologize for or condone this behavior, but if we want to eradicate sexism, we need to understand its roots.

The idea that male dominance is normal, particularly within the context of a patriarchal family, is not new nor is it a product of rap music. Almost 3 decades ago, Senator Daniel Patrick Moynihan authored an influential report that said black families were dysfunctional because black men did not dominate. Women were blamed for many of the problems black men face, including poverty and joblessness, which was particularly a function of the lack of a healthy masculine self-imagine.

In other words, we need to look beyond sexist language and explore how young men learn to be young men. Oftentimes the most hurtful forms of sexism do not involve profanity at all, whether it is the fact that women still make less money than men for the same work or the events surrounding the confirmation of Clarence Thomas in which a Senate subcommittee condoned sexist behavior and vilified Anita Hill.

The push for all-male schools in inner city communities similarly reinforce sexist attitudes. The curriculum in many of these schools emphasizes male role models in their readings and in the classroom prepare boys for leadership roles and claim to be instilling a sense of manhood through discipline and responsibility.

Mrs. COLLINS. Dr. Kelley, your time has expired.

Dr. Rose.

## STATEMENT OF TRICIA ROSE

Ms. ROSE. Thank you, Madam Chairwoman, for having me here today, and members of the committee.

Abusive and misogynistic language in contemporary popular culture is part of a much larger and very complex process of devaluing and oppressing women in American society. Specifically, in this case, I welcome open discussion on the language, ideas, and lyrics about black women that are the impetus for these and other recent hearings.

However, these discussions should be part of a serious and sustained examination of the way this society continues to allow institutional and cultural forms of oppression, most notably, class, race, and gender oppression, to seriously damage the lives and opportu-

nities of African American women, and one of the central flaws in mainstream thinking about misogynistic language and behavior, and in fact in rap specifically, is that it is perceived as an aberration, as a departure from the logic of everyday treatment of women. Instead, these extreme behaviors are part of a spectrum of sexist practices. We must come to terms with that fact. Otherwise, we cannot deal with this issue effectively.

As I point out in my book on rap music, "Black Noise", rap music and rap video has been wrongfully characterized as thoroughly sexist, but it has rightfully been lambasted for its sexism. As my serious attention to the music would demonstrate, alongside the rap songs that are clearly troubling in its portrayal of young women, there are many songs that are not. Still, I am thoroughly frustrated but not surprised by the apparent need for some rappers to craft elaborate and creative stories about the abuse and domination of young black women. Perhaps these stories serve to protect young men from the reality of female rejection in heterosexual courtship rituals which have always been one of the primary ways young men establish their role as the more powerful gender. Maybe and more likely, tales of sexual domination falsely relieve their experiences of abuse and domination in society and limited access to economic and social markers for heterosexual power. Certainly they reflect deep-seated sexism that pervades the structure of American culture.

On the other hand, given the selective way in which the subject of sexism occupies public dialogue, I am highly skeptical of the timing and strategic deployment of outrage regarding rap sexism. Some responses to sexism in rap music adopt a tone which suggests that rappers have somehow infected an otherwise sexism-free society. Now these reactions to rap sexism deny the existence of a vast array of accepted sexist social practices which make up adolescent male gender role modeling which result in social norms for adult male behaviors that are equally sexist even though they are usually expressed with much less profanity.

Few popular analyses of rap sexism seem willing to confront the fact that this sexual and institutional control and abuse of women is a crucial component of developing a heterosexual masculine identity. In some instances the music has become a scapegoat which diverts attention away from the more entrenched problem of redefining the terms of becoming a young man.

Now the boastful, vulgar, and profoundly misogynistic conversations I heard coming from the boys' locker room vents when I was in high cool school were not the result of listening to music—this was, of course, before rap—they were cultural rituals passed on by older men. They were integral facets of young men's forms, of masculine confidence building. Their language marked the terms of privilege for men in training. Some of rap's sexism is like high-velocity locker room chatter on CD.

Rap's sexist lyrics are also part of rampant sexism that dominates the corporate culture of the music business. Not only do women face gross pay inequities in that business, but many face extraordinary day-to-day sexual harassment. Some male executives expect to have sexual and social access to women as one of many job perks, and many women, especially black women, cannot estab-

lish authority with male coworkers or artists in the business until they are backed up by male superiors. This is across musical genres.

To ask these corporations to act as cultural gate keepers on matters of sexism without asking them to make a serious commitment to creating work environments that are not abusive and oppressive to women is impractical and hypocritical.

What can we do?

First, mass media outlets, public schools, churches, government offices all need to be challenged into opening a dialogue about pervasive and oppressive sexual conditions in their own institutions and in society more generally. They need to be strongly encouraged and rewarded for facilitating more frank discussion about sexist practice and courtship rituals.

Second, public schools should be used to involve young people in this project. Schools are an especially promising place for attacking the logic that underwrites sexist ideas, words, and actions. In today's elementary and secondary schools especially, the current devaluing by omission of black women's histories and contributions and the specific ways black women are oppressed must be corrected.

Third, rather than having hearings in isolated ways like this, I think we should hold more forums in black communities and dedicate them to analyzing the history and the contemporary crisis of sexism against black women specifically and think about ways to revise these terms of gender identity training. Teachers, researchers, school administrators, activists, community leaders, and young men and women should all play a role in sharing ideas and information and in listening to the ideas of others.

Mrs. COLLINS. Your time has expired. I am sure that whatever else you wanted to mention will come out in the question and answer session, Dr. Rose.

Mr. Evans, I wonder if you would tell us about your experience with the theory of violence and language in the school system, please.

Mr. EVANS. Please repeat the question.

Mrs. COLLINS. I understand that you have some thoughts about violence and language and how it impacts the school system.

Mr. EVANS. Yes. I believe that it is important for a person in my position or persons who work in a school to listen to and have standards for what is appropriate in terms of discussion between and among students, be that formal in a classroom or informal in the halls, so I think we have to set standards for how students talk to one another, speak to one another, as well as how staff, teachers, communicate with students, and vice versa.

I think it is naive—or inappropriate, I should say, not naive—I think it is inappropriate for us to just simply allow certain language to go on and say well, it is kids, or that's the way they talk these days, without setting some kind of firm standard. I believe that if you allow that to continue, that, as Allport I think indicated 40 years ago, that then sets a climate for the next step, and that is, if I can say something negative and dehumanize someone, then there is no problem with separating from them, pushing them out, and then if that is OK, it then becomes OK to physically attack

them, and then you get the most extreme form of extermination, as he pointed out.

Mrs. COLLINS. Ms. Riley, you state that as we discussed gangsta rap, you hope we will also look at the conditions that gave rise to gangsta rap. Now Flavor Unit has given a lot of exposure to gangsta rappers, and I am wondering if you are in a position to tell us what your company has done to address these ills that seem to plague our community.

Ms. RILEY. Is that your opinion, or is that a fact that Flavor Unit has given rise to gangsta rappers?

Mrs. COLLINS. No. I am asking you. I understand that Flavor Unit has given a lot of exposure to gangsta rappers. Do you know whether or not Flavor Unit has given exposure to gangsta rappers?

Ms. RILEY. Yes, we have an artist that has been exposed as a, quote, unquote, gangsta rapper.

Mrs. COLLINS. Has your company done anything to address the ills that plague our communities?

Ms. RILEY. Well, that artist has now been moved to a new label.

The language—I am not sure if it has changed or not, but we have a diverse roster of artists. I mean we go from R&B, shy, to a Queen Latifah, to a gangsta rapper, to have a different—and to be different, so that whoever wants to listen to a gangsta rapper listens to a gangsta rapper; whoever wants to listen to a shy, they listen to a shy.

Mrs. COLLINS. Do you think that recording studios should be recording lyrics, music with lyrics, that are highly offensive at young people—by young people, I mean teenagers and kids who are even younger listen to it?

Ms. RILEY. Well, rap lyrics alone—I mean I don't think a studio has any choice. You said—a recording studio gets paid a budget to have this artist come in and record.

Mrs. COLLINS. Is that what Flavor Unit is, a recording studio only?

Ms. RILEY. No. We are a management company and a record label.

Mrs. COLLINS. And a record label.

Ms. RILEY. I work for the management company.

Mrs. COLLINS. OK. Would those who work for the label, would they have anything to say about whether or not the lyrics would be highly offensive?

Ms. RILEY. I can't speak for them, but I would suppose they would, yes. That the A&R person is signing an artist—then yes, they would have something to say about it.

Mrs. COLLINS. Do you condone offensive rap language?

Ms. RILEY. No.

Mrs. COLLINS. Dr. Rose, in your testimony you say that abusive and misogynistic language in contemporary popular culture is part of a much larger, very complex process of devaluing and oppressing women in American society. I want you to explain that a little further for us, please.

Ms. ROSE. I will do the best I can in the time we have.

We tend to think of popular culture as a place where offensive acts come from, and it is very hard to think about how those acts operate in the popular culture as part of other kinds of relation-

ships. Black women have long been in very oppressive circumstances in this country not only economically, physically, emotionally, economically; all forms of disenfranchisement speak to our history. So I am not, in that sense, making a separation from the popular culture.

I think popular culture is part of this larger process, and I think when we think about what goes on in that space, we have to look at the larger history and the way in which our educational process doesn't necessarily rewrite some of that history properly.

Mrs. COLLINS. Thank you.

Mr. Stearns.

Mr. STEARNS. Thank you, Madam Chairwoman.

Let me first compliment all the witnesses for coming.

I know you came on your own time and expense, and we appreciate your taking the time here.

I would like to get back to sort of the basic question that I have asked all the panelists, and that is, Don Cornelius, the host of Soul Train, has advocated a more stringent system of record labeling than the current parental advisory.

I would like to ask each of you, how do you feel about his proposal? If you could answer it very quickly, yes or no, with a few explanation, that would be helpful, and I will start with Mr. Evans.

Mr. EVANS. My feeling, I think there is a precedent with the movie ratings, and my information from my students is that doesn't work in essence, that 13 and 14 and 15-year-old children can go to an R-rated movie with very little prohibition. I think if a more stringent policy is going to be instituted, you have to look at how it is going to be enforced, and if it is unenforceable, then I wouldn't be in favor of it. Then it becomes hypocritical.

Mr. STEARNS. Ms. Riley.

Ms. RILEY. Going back to what the younger people said earlier, like Mr. Evans just said, and I have seen it happen, just like the movies or what is on TV, the more you tell someone not to listen to it or this is explicit, the more they are going to listen to it, and I mean I see 12 and 13-year-olds going to R-rated movies. I live in New York City where I see children going to X-rated movies. I mean there has got to be a different way if that is the way you are thinking about regulating it.

Mr. STEARNS. Dr. Kelley.

Mr. KELLEY. Yes, I agree. I don't think it will make much of a difference, and I think that in asking the question we should extend our vision a little bit, because we have to ask the same question about literature. Do we put labels on William Burroughs' poetry, for example? Do we put labels on many of the important ethnographies by Roger Abrams, like "Deep Down In The Jungle", or Bruce Jackson's "Get Your Arse In The Water And Swim Like Me", which is in a lot of major both public and university libraries? All these have profanity, and I think that we need to make decisions about what purpose it would serve.

I agree with all the speakers that it won't help anything and the real problem, which I am glad this committee assembled, really is about how to reduce sexism in American society.

Ms. ROSE. I think it would be actually much more effective to consider analyzing the content of what it is we find disturbing in

the communities. If we make space for talking about, say, for example, what would be the equivalent of what someone might label an X-rated rap record or some other kind of record, what would be that content about, let's analyze what is problematic about it, let's not just assume what is offensive and how we feel as logical, because, first of all, we wouldn't all agree on what that would be, so we should have more conversation about that and analyze what is going on there, educate people about a lot of what Mr. Evans was speaking about, about behavior, actions actually create dialogue where people feel empowered to talk about what is wrong with certain images.

Second, counterspeech. I really think the best way to deal with certain kinds of abusive speech is with counterspeech and to create a kind of public positive space for that kind of address. I mean what would we do with "Birth of a Nation", again? This issue of dealing with a film that is both incredibly sophisticated technically and an incredible artistic achievement and profoundly racist. It is not either art or abusive creativity, it is both, and we have to be honest, open, and deal with that. We can't simply sticker it and hide it, not put it in the Library of Congress. We have to have it and talk about it. It is part of our lives. We have to be honest and deal with it.

So I think censoring or, you know, creating grading scales is not going to change any of that. I think we have to actually approach it in a much more theoretical way.

Mr. STEARNS. With a counterculture language.

Ms. ROSE. Counterspeech, yes.

Mr. STEARNS. Counterspeech.

You were kind enough to send the majority your book, "Black Noise", but the minority, we didn't get a copy.

Ms. ROSE. I have some with me. I would be happy to give it to you.

Mr. STEARNS. Thank you.

In listening to your testimony, you said this statement, and I just thought I would ask the panelists about it, because the presuppositions that you have are important for us to understand, and this is your statement, and I would like to read it. It says, "Few popular analyses of rap sexism seems willing to confront the fact that sexual and institutional control over and abuse of women is a crucial component of developing a heterosexual masculine identity." Do you want to explain that?

Ms. ROSE. I thought you were asking them to expand on that. Yes, I think—I thought my time was up already.

Mrs. COLLINS. His time is up, yours isn't.

Ms. ROSE. Oh, OK. Should I answer it?

Mrs. COLLINS. Sure.

Ms. ROSE. OK. That bell has got me trained.

I think we are very naive about the kinds of assumptions that young men make about what it means to become young men and how much—I am sorry?

Mr. STEARNS. Is this applicable to one culture, or you think this is universal?

Ms. ROSE. I think this is American culture in general, absolutely. I just saw two nights ago "Dazed and Confused", a film about the

seventies and adolescent culture—white suburban, adolescent culture—and you know what I was struck by, was the way in which their representation of teen male adolescent culture was mostly around how to get sexual access to girls. This was what adolescent boys were basically spending most of their social time to figure out in their social time, besides sports, in this film.

Now in lots of studies in sociological fields, it has been clearly documented that young men learn how to be men by learning how to be in control and to be powerful. The only way you can be in control, run families, run your life in the workplace, give orders, tell people what to do, is to have people to control.

Now, once you have a patriarchal structure, then you use it via a number of systems—through language, through resources, through attitudes, through physical presence. As a woman on the street, I can't describe to you the extraordinary pressure I feel when approaching certain kinds of public spaces and what that means to me as a woman. Now none of those individuals necessarily have to say anything, this is learned, this is a longer process.

Again, not everyone acts out abusively as a result in aggressive explicit ways, that is not what I am saying, but I think it is a fundamental facet of what it means to move from a boy into a man, and if we don't confront that dynamic and say being masculine does not mean being a military, you know, hero, not being Tom Cruise, not being John Wayne—I mean let let's look at the heroes that we have constructed in dominant American culture, and I think we will see some of that.

Mr. STEARNS. Dr. Kelley, I am trying to understand the presupposition that she has used in her opening statement. I am just basically finding out if you agree with what she has indicated.

Mr. KELLEY. Oh, I absolutely agree, and some of this is actually laid out——

Mr. STEARNS. And it goes across all cultures?

Mr. KELLEY. Oh, absolutely. I just laid this out in my presentation which was given, which is why I suggested at the end, the part that I didn't get to talk about was, we need to begin to understand male socialization, and to do that and do it seriously requires a kind of study that has as sort of resources that, say, the Kerner Commission report did in the late sixties to study sexism, to study gender relationships among men and women across the board, because when you asked the question earlier about the demographics of the rap audience, I mean it is not an accident that it is not all black males who purchase this music.

A lot of young white teenagers in Ann Arbor where I live right now, every time I walk down the street, 9 out of 10 times it is a young white male who is listening to Dr. Dre, Snoop Doggy Dog, extremely loud in a nice BMW or whatnot, whereas many of the young African Americans who are at the University of Michigan find it offensive, ironically, that they play their music so loud, and so the roles in terms of the public imagination are reversed.

So we need to sort of look at social relations and social roles within all of U.S. society and to do it seriously rather than allowing rap lyrics to take responsibility for the way we live across generations.

Ms. RILEY. I agree with her.

Like I said in my last statement, lines of communication, I believe, have to start at home. There are a lot—and I deal with them every day. I have artists that solicit me with their music. I mean I listen to rap music, I listen to jazz, I listen to everything, and I used to be a rap artist, and being a rap artist propelled me into this industry. I didn't want to do it any more, or whatever.

But I see a lot of the backgrounds of my artists that I am dealing with now that have been through—males; I deal with male artists—that have been through changes, and most of them, they are venting through their music, through their lyrics. I mean some artists used to vent through maybe, you know, being on the streets, selling drugs, or something like that, and then someone came to them or someone dealt with them through another means of communication, and that is how they vent through their society problems.

To me, this is a bigger issue, this needs to be addressed through more than just this committee.

Mr. STEARNS. Mr. Evans.

Mr. EVANS. I just want to make one additional statement, and that is, I think we have to broaden the examination not only of how males are socialized in this society but how females are socialized, and we need to have—I agree with Dr. Rose—a really broad dialogue on the whole socialization process, because the rules that apply now in 1994 in terms of how to resolve the problems of violence are very, very different than in 1964 or 1954 when Allport wrote his book. I think in many cases we are looking for old solutions to very new problems. We need more unconventional or different kinds of solutions to the problems we have.

Violence has been a part of America since our inception, and we have to deal with that as a culture. The fact that we had in this country, I think last year, 13,000 homicides as compared to many other industrialized nations is something that we have to deal with as a culture. There is something about us that says that is a way to solve problems, and indeed it is not an effective way to solve problems.

Mr. STEARNS. Thank you.

Mrs. COLLINS. Well, we certainly thank you for your testimony today, as we did the others who testified before us. We may have some questions for you in writing, and if so, we would appreciate if you would return those responses to us within 5 working days. Thank you very much for coming.

This hearing is adjourned.

[Whereupon, at 12:23 p.m., the hearing was adjourned.]

[The following statement was received for the record:]

STATEMENT OF GEORGE LIPSITZ

I appreciate the opportunity to present my views to the subcommittee on the issue of "gangster rap" music. I speak as a professor of Ethnic Studies at the University of California, San Diego, and as the author of 4 books and more than 40 articles on U.S. history and culture. But I also speak from my 5 years of experience teaching college courses at a maximum security prison in Texas, and as someone who has been studying young people and their cultural practices in Southern California cities over the past 5 years.

I can understand and appreciate the committee's concerns about the abusive language, violent imagery, and disrespect for women expressed in the lyrics of some

rap songs. I am quite troubled myself by the pervasive eroticization of violence, the open misogyny, and the abusive tone that runs rampant through our culture—including through some genres of rap music. We desperately need positive educational efforts, structural changes in our economy, and collective cultural mobilization to create equity, equal opportunity, and mutual respect between men and women.

But I believe that it is wrong and counter-productive to single out gangster rap music for discussion without addressing the films, television programs, and advertisements that are equally culpable in fomenting misogyny, sexism, and aggression. I believe that it is wrong and counter-productive to complain about misogynist images without also taking concrete actions against the misogynist practices that leave males and females with very different relationships to education, employment, credit, housing, the law, and nearly every other area of endeavor in our society. I believe that it is wrong and counterproductive to analyze gangster rap music in isolation from the broader cultural and economic circumstances of unemployment and police surveillance facing the young people who create and consume it.

I have spent many hours trying to channel the energy and imagination of prison inmates and inner city youth along what I believe to be more constructive lines. But I have learned that it is a mistake to talk without listening, to assume that their stances do not contain a grain of truth or that they do not serve important purposes for them. I believe that using this public forum merely to discourage the music industry from producing gangster rap songs will only increase the appeal of these songs among the young. It will encourage the journalists, politicians, and social scientists who have demonized inner city youths in order to hide the social disintegration caused by two decades of neoconservative economics and politics. Most important, it will forfeit a positive opportunity to enlist young people in collective efforts to transform themselves and their society because it demonstrates a total lack of comprehension and consideration for their concerns and their culture. Starting a discussion by attempting to suppress the other side will do little to repair the intergenerational ruptures that this issue exposes so forcefully.

What kind of world do our children live in? In Los Angeles at the time of the 1992 rebellion, nearly 20 percent of the city's 16 to 19 year-olds (40,000 people) had no jobs and were not in school. The number of children living in poverty increased by 2.2 million between 1979 and 1989. Among latinos child poverty reached 32 percent; among blacks it reached 43.7 percent. Almost 10 out of every 1,000 babies born in the United States die in infancy, a rate worse than 16 other nations. Black children die at twice the national average —18.2 per 1,000 births. In south central Los Angeles, 22 black and latino infants out of every 1,000 die shortly after birth. Twenty-three percent of male workers between the ages of 18 and 24 received wages below the poverty line in 1979, but by 1990 the number had climbed to 43 percent. The percentage of full time workers earning less than a subsistence wage increased from 12 percent in 1979 to 18 percent in 1990. Between 1965 and 1990, black family income fell by 50 percent; black youth unemployment quadrupled while white youth unemployment remained static.

Unwanted as citizens, underfunded as students, and unemployed as workers, minority youth seem wanted only by the criminal justice system. In Los Angeles, more than 50,000 young people have been arrested and tagged as "gang members" in the misguided and counterproductive "Operation Hammer." Harvard University economist Richard Freeman estimates that 35 percent of all black men between the ages of 15 and 35 were arrested at some point in 1989. Black Americans make up only 12 percent of the Nation's drug users, but account for 43 percent of felony offenders convicted for drug offenses. The proportion of blacks and whites committing violent crimes in 1987 was 32 per 1,000 for blacks and 31 per 1,000 for whites. But the number of blacks arrested for aggravated assault in that year amounted to 3 times the number of whites arrested for the same crimes.

In slavery times, the old people used to say that you can hide the fire, but what are you going to do with the smoke? We can try to prevent young people from hearing gangster rap, but what will we offer them in return? Where can they take their anger and horror over what deindustrialization and the abandonment of the civil rights agenda have done to their neighborhoods? One reason why rap artists have credibility among so many young people is because they appear to be telling the truth, to be addressing the realities of inner city life in a way that the news media and community leaders seem not to do. What alternatives do we offer to the heroic images of gangster rap, images which simply adapt to local circumstances the violence and misogyny that are so prized in "mainstream" action adventure films starring Arnold Schwarznegger, Bruce Willis, Jean Claude Van Damme, and Steven Segal? Is gangster rap any more misogynist or more violent than heavy metal or punk rock? Is it only black males who are to be denied the sadistic pleasures sold in these staples of the culture industry? Are black women treated with respect and

3 9999 05982 341 7



dignity outside of gangster rap? For that matter, what constitutes gangster rap? Is Ice-T a rapper or a heavy metal artist? Are the metaphors used by Public Enemy, Ice-T, and Ice Cube in songs that critique the gang life to be suppressed along with the songs that glamorize this life? In the past, politicians and journalists have demonstrated little more than their own ignorance of popular culture when they have attempted to single out songs for criticism, because they have opportunistically attacked the most positive and socially conscious rappers instead of the most vicious and sadistic ones.

Gangster rap is one facet of a broader hip hop culture that answers a culture of surveillance with a counterculture of conspicuous display. Young people in the hip hop culture constitute their own bodies, ghetto walls, and city streets as sites for performance and play. Defamed and despised by the dominant culture, they discover ways to contest their erasure, to write themselves back into history by using technology, performance, and oral testimony to throw out a style that calls attention to themselves and their world. Hemmed in by the spatial constraints of the post-industrial city, they reconfigure space with *placas* and graffiti tags, and they restructure time by sampling music from the past as part of the present. Rap music, graffiti writing, and car customizing turn consumers into producers while mocking the prominence of commodities in American culture. Young people in hip hop drop their family names and invent new identities for themselves that mock the world that disdains them, as evidence in the names of rappers like Public Enemy, Special Ed, Arrested Development, and Above the Law.

In their desire to be seen, to wield the symbolic currency of American popular culture, some rappers do deal heavily in misogyny, abusive language, and eroticized brutality. How could it be otherwise in a population that increasingly experiences incarceration in all-male penal institutions rife with violence and antagonisms of every kind? But in a subculture that makes an art form out of answering back, they are most effectively rebuked from within—by female rappers like Queen Latifah who celebrate the accomplishments of black women or by politicized male rappers like Public Enemy and KRS-1 of BDP who use their art to build affirmative identification with collective struggle. To encourage record companies or radio stations to abandon gangster rap will only drive it underground and make it more lucrative. It will hide the fire, but do nothing about the smoke.

If the same effort required to publicize the alleged evils of gangster rap went toward public meetings that encouraged young people to speak about their experiences and to formulate their own solutions, we would be supporting a level of education and mobilization that might address the pervasive problems that loom behind this whole discussion. We could use the knowledge and insights and energy of young people instead of suppressing them. I don't want to convey the impression that I think that the fans of gangster rap are idealists and optimists, that all they need is a helping hand to become constructive citizens. Quite the contrary. My experiences teaching in a prison and my interviews with young people over the past 5 years have exposed me to an unrelenting cynicism among young people; many of them expect the worst of everything and everybody. But this is a view they have learned in our society, it reflects the reality they have known in the 1980's and 1990's. I think this is why conversations between the civil rights generation and today's young people are so difficult, why so often we seem to be talking past each other. People who witnessed the transformations of the 1960's witnessed terrible atrocities, but they had the advantage of seeing ordinary people take history into their own hands and bring about some changes.

I think the gap between generations today is enormous. But it is, in my judgment, a problem of poverty rather than a problem of black culture. It has close parallels to what happened between generations among working class and poor people during the Great Depression of the 1930's. Writing about the plays of Clifford Odets, Robert Warshow described the gap the depression opened up between a father and his children as follows: "For his part, he was always disappointed in his children, and his sense of disappointment was often the only thing he could clearly communicate to them. He succeeded at least in becoming a reproach to them, and the bitterness of the personal conflict which ensued was aggravated by the fact that they could ever quite see from what he derived his superiority or what it was he held against them. The children took hold of what seemed to them the essential point—that they were living in a jungle. It would not be accurate to say that they failed to understand the rest; so far as they were concerned, the rest was not there to see, it had retired into the mind. They tried to act reasonably. Every day they could see the basic truth; without a dollar you don't look the world in the eye .... Their economic strength comes from their ability to act as the situation demands even though the situation is abhorrent to them. But the gap between the moral man and the requirements of reality has seemed to them so wide that they have been able to function

successfully only by imposing cynicism on themselves as a kind of discipline. They have gone further than most in the acceptance of reality, and this is perhaps the strongest kind of subversion—to take capitalism without sugar."

This is the cynicism of poverty; it is also the cynicism of gangster rap. It is ready to give measure for measure to its enemies. But condemning gangster rap without offering opportunities for young people to address and redress their grievances only plays into its hands. It will add to its prestige by showing the outside world to be as ruthless, unforgiving, and unyielding as the gangster rappers suspect. It gives them something to be against, but nothing to be for. A better way is to not take the bait, to not scapegoat a few artists and their audiences for the social disintegration we are now experiencing, but rather to build a coalition with young people, using what they already know about the world to battle together for a redistribution of wealth and power that will provide a compelling alternative to gangsterism in music and in social life.

82-668 (160)

ISBN 0-16-044889-1